

GREEK PAINTERS' ART



Urie McCleary
Cambridge
January 1930



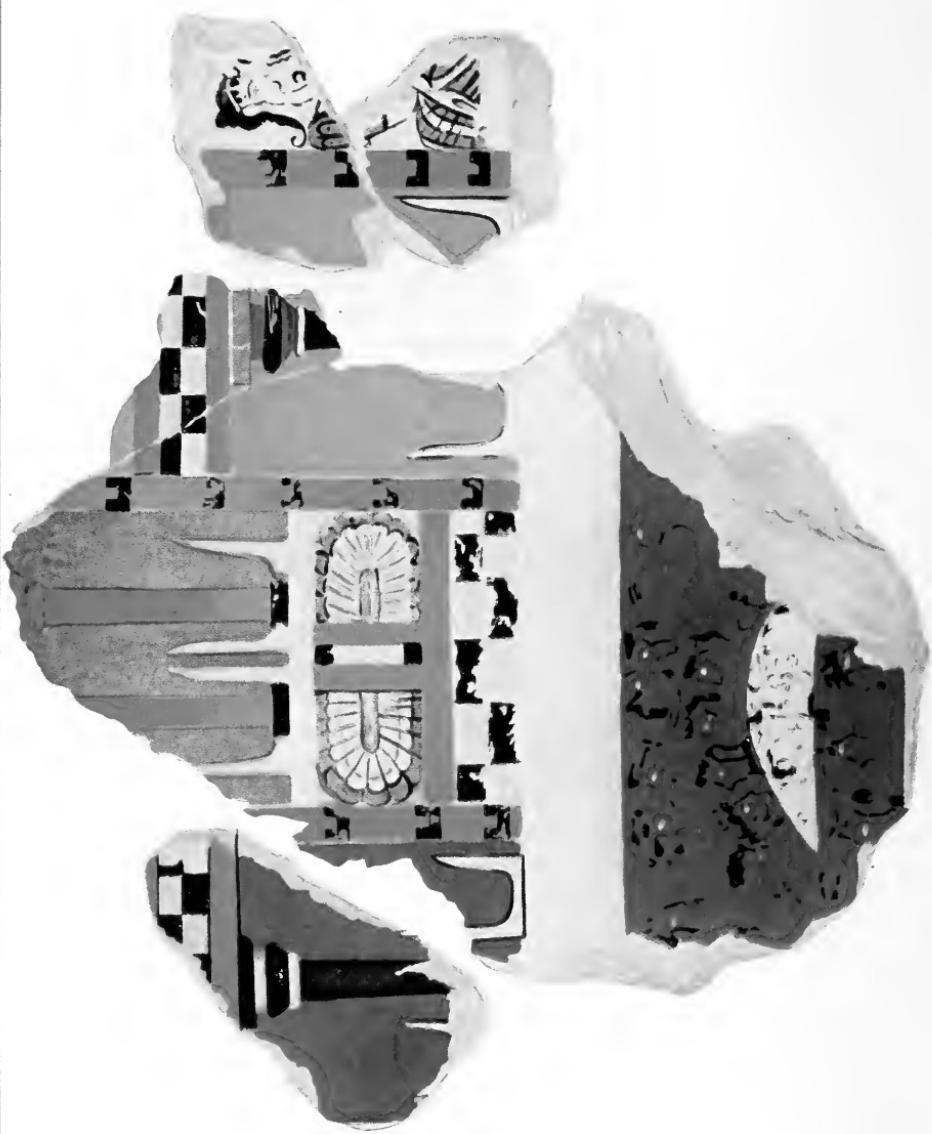
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FRESCO REPRESENTING FAÇADE OF MYKENEAN TEMPLE, KNOSSOS, CRETE



THE
GREEK PAINTERS' ART

BY

IRENE WEIR

FORMERLY STUDENT OF THE SCHOOL OF FINE ARTS, YALE UNIVERSITY
FORMERLY DIRECTOR OF THE NORWICH ART SCHOOL, CONNECTICUT
DIRECTOR OF ART INSTRUCTION, BROOKLINE, MASSACHUSETTS



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ART

TO THE
MEMORY OF MY FATHER
WALTER WEIR, M.A.
THIS BOOK IS INSCRIBED

PREFACE

Every student of art, history, and literature knows something about Greek architecture and Greek sculpture. Such knowledge is as essential to an intelligent understanding of modern art, modern history, and modern literature as are foundation stones to a building. Architecture and sculpture are, however, but two of the three divisions of the visual arts. Without painting the triple unit is not complete. And it is a lamentable fact that of Greek painting so little remains that to the average student there is not and never was in Greece a field of painting comparable to the sister arts. Modern discoveries on Greek soil, however, are continually throwing new light upon the painters' art. They reveal glimpses of that world of color to which ancient Greek writers refer in terms of high praise. Traces of color have been found on the inside walls of the palaces at Tiryns, Mykenæ, Phylakopi, and Knossos, on metopes, triglyphs, pediments, and other architectural members of various temples. These remains prove that color was called to the aid of architecture from Homeric times down to the perfect period of its development that culminated in the Parthenon. The exceeding pureness of atmosphere in Greece, the light tone of soil on roadway and upturned field, together with the warm, creamy color of marble which glistens dazzlingly in the brilliant

sunshine,—these combine to produce an effect of intense brightness which, without some modifying agency, would have been singularly trying. Color undoubtedly brought these varied elements into harmony.

As for its use in enhancing the beauty of sculpture, we know—from what Pliny tells us in quoting Praxiteles' words, who when asked which of his marble statues pleased him most said, “Those which the hand of Nikias has touched”—that the painting of marble statues was, in all probability, the usual accompaniment of the sculptors' work. Recent excavations on the Akropolis at Athens, which have resulted in the finding of daintily colored archaic statues, prove without question that the use of color was a common practice before the Persian wars, and was doubtless the custom later. To those who are familiar only with the cold, coarse white of the plaster cast, the thought of color on the statue seems at first incomprehensible. It is only when we stand before the warmly tinted marbles of Greece, and see for ourselves the additional charm resulting from the use of color, that we are quite reconciled to the idea.

Of the large wall paintings by Polygnotos at Delphi and of those in the Painted Gallery on the Akropolis at Athens, which Pausanias describes so fully, no trace now remains. Greek painting—the painting of pictures in color on walls or flat surfaces of stone or wood—is practically a lost art. Only the Greek portrait paintings recently found at Fayûm in Egypt, the wall paintings in Etruscan tombs, and Greek and Roman mural decorations in southern Italy remain to give us even the semblance of an idea as to the character of the achievements of Polygnotos,

Apollodoros, Apelles, and their contemporaries, to which Greek writers — poets, historians, and scholars — make frequent reference.

But there is one most interesting department of the painters' art that has come down undimmed to the present time. Greek vases show us not only the potters' and painters' unique and original craftsmanship, but incidentally they tell us many important facts relating to the traditions, customs, daily occupations, and life of the people of Greece. If all else were lost, these alone would be a rich inheritance.

To the student of the classics we can scarcely imagine a greater help or pleasure than to see pictures of events and scenes in which famous heroes of Homeric days are concerned. Thus the race of gods is no longer a myth; it becomes a living reality, as it was to Homer himself. Athena presides over a doubtful contest, not merely because Homer tells us so, but because we *see* her standing divinely unmoved, with helmet and shield and spear, beside her heroes. Achilles, Odysseus, Patroklos are no longer vague, shadowy forms; they are living, human beings, fighting against odds and sharing the pleasure or displeasure of the gods. Do we read of dancing, feasting, musical contests? Here we see the slender-limbed maidens swaying to the rhythmic music of flute and lyre. Is our hero slain in battle? We see him tenderly borne from the field by the winged angels of Death. Of the powerful impression made by the visible picture painted in those golden days of idyllic feeling, there is no question, nor of the fact that such impressions leave an indelible and lasting influence upon the mind.

The purpose of this book, therefore, is to bring the reader in touch with the Greek painter of old in a simple and direct manner,—the Introduction serving to lead him to the enchanted land. Once there, he may explore at will the brief history of painting, the subject of vase painting, the testimony of recent writers on color as applied to architecture and sculpture, and the remains of portrait painting, mosaic, and mural painting. The aim is not in any measure to exhaust the subject, but to group together the most reliable matter obtainable from ancient and modern writings and from recent reports by archæologists, and to record the results of personal study from books, from collections in foreign and native museums, and from actual finds in Greece itself, in all that relates to color as used by the Greek painter of old. This has been done not only with the idea of compiling a useful summary of important facts, but to awaken the interest and kindle the imagination toward a keener appreciation of the painters' art wherever found.

The Greek spelling of Greek words has been followed by preference except in such cases as Mykenæ, Piræus, Corinth, *Ægeus*, and the like, where it has been thought best to retain the more familiar form.

The author wishes to extend thanks to the curators and librarians of the Museum of Fine Arts, Boston, for their many acts of kindness; to the officers of the Fogg Museum, Cambridge, the Institute of Technology, the Athenæum and the Boston Public Library, and to Mr. Wilfred G. G. Cole of Cambridge, for the use of books, photographs, and plates; and to the members of the Editorial Department of Ginn & Company for their unfailing courtesy.

CAMBRIDGE, March, 1905

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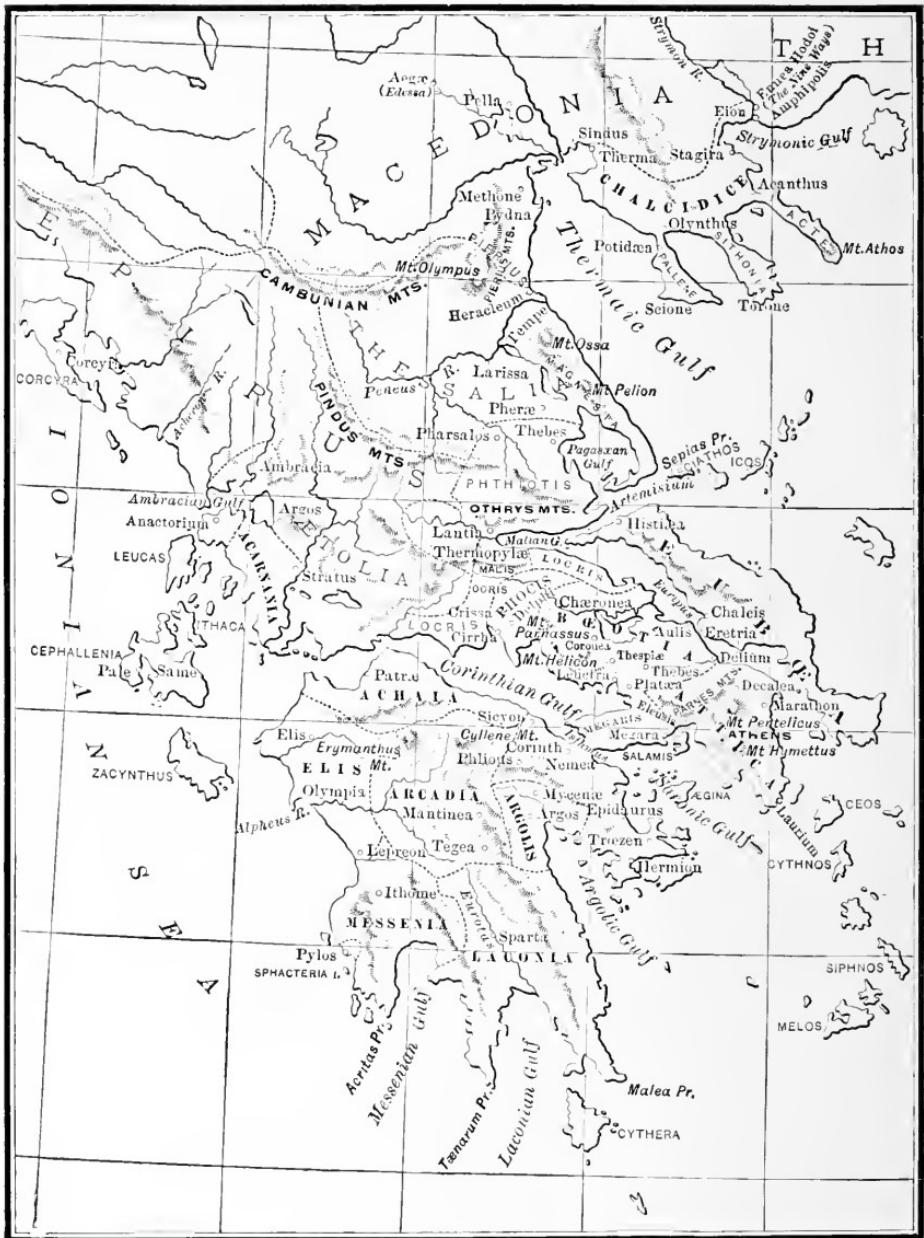
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MAP OF GREECE

THE GREEK PAINTERS' ART

INTRODUCTION

A RECENT VISIT TO GREECE

Leaving Rome — Brindisi — Santa Quaranta — Corfù — Patras — Pyrgos — Myth of Arethusa — Olympia — Patras to Corinth — Delphi — Old Corinth — Akro-Corinth — Nauplia — Tiryns — Argos — Mykenæ — Epidavros — Athens — The Akropolis — Akropolis Museum — Archæological Museum — Athens — Ægina — Lykabettos — Areopagos — Ilissos — Kolonus — Kephisos — Pentelikon — Hymettos — Marathon — Dipylon Gate — Kephisos — Myth of Demeter and Persephone — Pass of Daphnī — Mysteries of Eleusis — Eleusis.

A journey to Greece is not at all a difficult matter in these days. The traveler may choose one of two ways for his approach: he may go by steamer from Naples, and, passing through the Strait of Messina, cross the Ionian Sea, round the southern point of the Peloponnesus, and by way of the Saronic Gulf proceed to Athens; or he may leave Rome or Naples, proceed by rail to Brindisi, — a fifteen-hour journey from Rome but achieved in one day, — and thence he may embark by steamer for Patras, spending two nights and one day on the sea. The

latter is the course followed by our party of seven, and may be accomplished without difficulty provided plans are carefully made in advance.

Traveling in Greece now is quite without the exciting element of danger that made such a journey perilous not many years ago. It is certainly wise to procure the services of a dragoman if one intends to leave the main lines of travel. Such service is not difficult to find in Athens, and, when procured, relieves one of all responsibility for food, carriages, and railway planning, which are important items if the interior of Greece attracts the traveler. French may be used at most of the hotels; in Athens hotel accommodations do not differ from those found in most large European cities.

Our septet left Rome at an early hour on the second day of April. As we traveled south the country became more and more tropical. Peasants, both men and women, clad in blue or white, with gay kerchiefs on their heads, plowed, planted, and dressed the fields. Apricot, peach, plum, and cherry trees were in the full glory of pink and white blooms, their fresh color showing like huge bouquets against the greens of outspread palms and dusky aloes. Far to the left distant mountains gave a rim of

violet to the fertile plains, and turbid, fretful streams wound a pale ribbon of greenish white in and out, uniting the varied parts into an harmonious whole.

Here and there stucco houses of pale lavender, yellow, or pink, edged by a frill of red tiling on roof or pavement, with brightly colored latticed porches, and doorways of green or blue, threw bewitchingly picturesque details at our fleeting glance. Such tempting bits of color! Such interesting glimpses of human life! Fruit venders, husbandmen, idlers, water carriers, flower girls,—a medley of varied notes,—whose ruddy flesh tones and gay costumes made a picture which is impossible to describe.

Approaching Naples, we could see Vesuvius, a dim, cone-shaped peak, smoking sullenly in the distance, the while keeping watch over the enchanted islands of Ischia and Capri adrift in the blue sea beyond.

“ Far vague and dim
The mountains swim ;
While on Vesuvius’ misty brim,
With outstretched hands,
The gray smoke stands,
O’erlooking the volcanic lands.

“ Here Ischia smiles
O’er liquid miles ;

And, yonder, bluest of the isles,
Calm Capri waits,
Her sapphire gates
Beguiling her to bright estates.

“ In lofty lines,
'Mid palms and pines,
And olives, aloes, elms, and vines,
Sorrento swings
On sunset wings,
Where Tasso's spirit soars and sings.”

The air grew hot. Lemon and orange trees gave forth fragrant odors and glowing colors; the round balls, peeping out between glistening leaves, shone gayly like little bronzed suns. Cacti, palms, and spicy pines lent their green and blue-gray notes, and over all, out of a cloudless blue sky, looked down the shining sun, casting jagged splotches of shadow here and there on the warm yellow ocher of upturned soil.

Soon we left the coast, turning to the east, and, climbing higher and higher, wound in and out among the rough mountains or crawled through narrow passes in our effort to cross the rugged backbone of the Apennines, whose snowy crests loomed up sharply against the blue. These crests followed us for a long distance, presenting marvelous effects of brilliance and delicacy in the pure atmosphere.

After crossing their heights the character of the country gradually changed, broadening out into smooth, level plains which were covered with the bright yellow-green of grass and early grain. Once we changed cars and delightedly poured out into the fresh air, giving vent to an ecstasy of spirits that quite alarmed the sober train officials. And then we saw the sea,—a pale strip of blue in the distance,—the same Adriatic that had borne merchantmen and crusaders from Venice to the far East.

BRINDISI

Skirting the coast to the south, we passed enchanting bits of scenery,—houses of white stucco which, in the fast-gathering twilight, assumed reticent hues of blue, pale lavender, pink, and warm orange, showing like flower clusters against the neutral violet background of sea or sky. Tropical foliage grew dark as the night came down, and by the time we reached Brindisi all color had been absorbed in one cool note of misty gray. We were quite tired out by that time, and were only too glad to go to our rooms at the hotel for an hour or two, awaiting the arrival of the boat from Trieste. At one o'clock we boarded the Carniola, a fine new vessel of the

Austrian line. Soon we found our staterooms, and before half an hour had passed, were lulled to sleep by the even movement of the ship as she glided out of the harbor into the open sea.

The next morning we were early on deck, eager to watch the splendid coast scenery of western Turkey. On our left the Albanian Mountains were boldly outlined, their steep, precipitous sides presenting varied colors, from gray, blue, and warm violet to rich orange and red where the veins of limestone came to the surface. Farther south small villages appeared, their brown and red roofs mingling harmoniously with the prevailing tones. As the sun shone down hotly toward noon, the sea became a brilliant blue and the clear atmosphere brought out wonderful colors on the mountain sides.

SANTA QUARANTA, TURKEY

At Santa Quaranta,—the place of the forty chapels,—a Turkish port, we stopped for coal. Many boats put out from shore filled with a motley crowd of Turks in scarlet fezzes and costumes of indescribably daring and brilliant hues. The sea seemed to become alive with trembling reflections. Its color of topaz, azure, and turquoise was dashed

with wriggling spottings of yellow, scarlet, green, orange, and white, in a medley of notes whose confusion suggested the wild harmonies of barbaric music. The mountains still kept their quiet background of warm neutrals, against which in solemn desolation stood the ruins of the forty chapels from which the town is named.

The whole scene was one of varied contrasts; but the life, movement, and color of the two hundred Turks who came on board claimed our keenest interest. They climbed from the small boats up the ship's ladder and disappeared on the deck below. Of course we snapped our cameras at them and sketched as fast as color and pencil could fly. Then we steamed out of the harbor, and in an hour or so reached Corfù, the Greek Kerkyra, a large fertile island lying west of Epirus.

CORFÙ

Corfù was at one time owned by the British, but lately has been restored to Greece. It was originally settled by people from Corinth, and now, owing to its long possession by the Venetians and British, its population is quite above the average Greek town in intelligence. The roads are fine; it has a

small garrison, but its forts, Fortezza Nuova and Fortezza Vecchia, are no longer used. Corfù, its capital town, is a prosperous city of twenty-five thousand inhabitants. The harbor is spacious, surrounded by fine mountains, and reminds one of Naples.

Embarking in small boats, we left our steamer, and after a short row landed amid a gesticulating, chattering crowd of strange-looking peoples with bronzed faces and curious costumes. Here for the first time we saw the peasant-Greek's dress,—the long lamb's-wool coat, white cotton or linen blouse, and many-fluted petticoat ending just above the knees. Some wore pale yellow, others white or black gaiters fitting close to the leg and tied about the knee with a garter of black ending in a large pompon. Most of the men wore short kilted skirts, but others had the fullness gathered in at the knee,—the Albanian costume.

We drove for an hour or more through a perfect fairyland of verdure. The olive trees here attain an unusual height,—from thirty to sixty feet. Their knotted and gnarled trunks take on fantastic shapes which give a Druidlike suggestion of the mysterious. Between them we catch glimpses of stucco houses, delicate pink, creamy white, pale yellow, and

lavender,—charming bits of color against their silvery gray-green leaves. The lemon and orange trees are unusually verdant, their polished leaves reflecting the colors of sky and glowing fruit.



CORFÙ

And where besides at Corfù can one find such luscious oranges? Little fleet-footed Greek children, strong and lithe of limb, followed our carriages and begged in the prettiest way for our attention, holding out bunches of flowers as well as the golden fruit. Ah! and one little girl, a very Atalanta in the race, ran breathlessly an eighth of a mile with

her golden offering. But we had feasted well, and it is a lasting regret that I did not buy, just to have prevented the shadow from falling on her bright face.

From one point of the island we saw the place where Odysseus, cast up from the sea, met the Princess Nausikaa; and here, too, is his ship which Poseidon turned into stone.

Nothing can exceed the beauty of sea and sky,—indeed, the entire setting of this beautiful island. We ate oranges, reveled in the fine bracing air and in the corresponding tone of our spirits, and dreamed that it might last indefinitely. But all too soon we reached the town, saw the motley crowd with its confused medley of many-toned voices, which blended into one dull monotone as we left the shore and again drifted out into the azure-blue depths.

On board the steamer we found the same picturesque confusion which we had left, and all became still more animated as we steamed out of the harbor. A British man-of-war sounded the bugles, Scotch bagpipes played, and pipers piped their liveliest,—our own Turkish shepherds leading. These shepherds were strikingly garbed, wearing a white fez or turban upon the head, white lamb's-wool coats bordered with black, and white or black gaiters, with

large, pointed slippers. They gathered in groups and chanted in low, monotonous tones a weird, rhythmic melody in excellent time. To the right a piper played his flute to an admiring audience of young men and boys, who sometimes chanted in unison; near him stood a goat with her little black kid,—his mountain playmate.

Just under the stairs from the upper deck sat a young Turkish woman, her face carefully concealed from view by the long white veil which fell from below the eyes, down over the shoulders, completely concealing her figure. A little child played near, and still farther to the left, on rugs or mattresses, lay stretched a dozen or more men with slippers off, their scarlet or white full trousers and white, big-sleeved shirts making brilliant spots of contrasting color.

On the top of a raised deck, on a gorgeous striped rug, sat, crosslegged, a Turk with his three wives, their faces shrouded in veils, which hid all but their eyes. One was dressed in brown, a sort of hood covering her head and falling over her shoulders in ample folds. Another wore a bright blue garment which seemed to be made of one piece. Her veil of thin black gauze hung

over her face, quite concealing the lower part. Her feet were crossed and in her lap nestled a tiny baby, the miniature image of the father, his little thin bare legs and feet turned inward in true Turkish fashion. The third wore some dark stuff. She had wrapped about her forehead a black scarf which covered all the lower part of her face as well. Their tyrant occasionally spoke to one of them and later he brought some food to another. He was a keen-featured, dark-skinned, low-browed man, whose forbidding expression was all the more sharply accentuated by his red fez.

From the upper deck we had a fine view of this curious medley, which in the fast-gathering twilight soon lost its separate individuality and blended into one harmonious tone of color. After the darkness fell we went down to the lower deck, threaded our way among the people, studied their attitudes and costumes more closely, and made drawings surreptitiously; for if there is anything that a Mohammedan fears and hates it is a likeness of himself, and we had no desire to receive a dagger thrust.

It was now night and the ship moved smoothly on her course under the guiding influence of the stars which shone down brightly out of the deep

blue sky. At intervals a Turk came up from below, and, kneeling upon his prayer rug, facing the east, prostrated himself with forehead touching the floor, as he prayed to the same God who "watching over Israel slumbers not nor sleeps." Then all was quiet. We went to our staterooms and were soon charmed to sleep by the low rhythmic notes of an occasional chant from some group below, or the soothing swish of the water as the ship plowed her way along toward the coast of Greece.

We were awakened early the next morning by word from the stewardess that we were approaching Patras. The sun in a warm golden haze sleepily smiled at us over the mountain tops of the coast of Epirus; on our right was Ithaka, and farther south the shore of the Peloponnesus. The harbor of Patras presented an animated scene. Tall-masted vessels bordered the quay; boats of every size and description scurried here and there, making bright spots of color which were reflected in the clear water in varying notes of blue, orange, green, red, and violet. The Union Jack waved gayly from an English boat and British middies swung round in gallant style in dark blue suits and flat round caps. Greeks, Turks, French, English, and Americans

hurried ashore, jumping into the rowboats regardless of dignity or order,—only eager to touch the sacred soil of Greece.

Soon after seven we boarded the train for Olympia, exchanging the white town with its brightly



ITHAKA

colored fruit stands, its many noisy, gesticulating, curiously dressed people, its dust and confusion, for one of the most charming coast-line journeys one could wish to enjoy. To our right was the sea, a pale azure in the morning light, bordered by mountain islands of rose, amethyst, and pale violet: Ithaka, where the hero Odysseus was born, and

Kephallenia, the modern Cephalonia. Orchards with pink-tinted apricot blooms made bright spots of color against the white stucco houses or the dusky green of olive trees. The sun grew hotter and the color more intense as we proceeded. On our left white-topped mountains caught their shadows from the blue sky above, from which the eye traveled restfully downward to the richly wooded slopes of mingled blues and greens, and still lower to the crisp bright yellow-greens of fertile meadow lands and the yellow strips of freshly broken, up-turned soil of the vineyards.

PYRGOS

Nearing Pyrgos we saw in the distance, rising ethereal as a flower, the island of Zante, from which the peak of Mount Skopos raises its splendid head. Here we left the coast and, changing cars, proceeded inland through the fertile valley of the Alpheios, whose olive groves and vineyards still make it one of the richest spots of Greece, as it was in the days of Homer.

We fancied that we saw the nymph Arethusa, whose joy was in the chase, fleetly following her hounds down those wooded hillsides. The story

says that "One day, returning from the wood heated with exercise, she descended to a stream silently flowing, so clear that you might count the pebbles on the bottom. And while she sported in the water she heard an indistinct murmur rising out of the depths of the stream. As she made haste to reach the nearest bank a voice called: 'Why flyest thou, Arethusa? Alpheios am I, the god of this stream.'" The nymph hastily ran but the god followed, until at last Arethusa, exhausted, called to Artemis, who wrapped her in a thick cloud. Thus she became a fountain whose waters, still seeking to elude the river god, plunged into the depths of the sea and came out in Sicily. Shelley's musical lines repeat the tale:

Arethusa arose
From her couch of snows
In the Akrokeraunian mountains,
From cloud and from crag,
With many a jag,
Shepherding her bright fountains,
She leapt down the rocks,
With her rainbow locks ..
Streaming among the streams ;
Her steps paved with green
The downward ravine
Which slopes to the westward gleams ;

* * * * *

Then Alpheios bold,
On his glacier cold,
With his trident the mountain strook
And opened a chasm
In the rocks ; — with the spasm
All Erymanthos shook.

* * * *

The beard and the hair
Of the River-god were
Seen through the torrent's sweep,
As he followed the light
Of the fleet nymph's flight,
To the brink of the Dorian deep.

OLYMPIA

We reached Olympia at noon, when the very insects lay sleeping and the hot sun shone down on the white road that once the foot of many a famous athlete had trod. After a simple lunch in the primitive hotel near the station, where, by the way, we first tasted butter made from goats' milk — to like it is an acquired taste — and ate of the delicious amber-colored honey from Hymettos, we walked to the museum, a building designed by a German architect, with the aid of Dr. Dörpfeld, after the model of the ancient sacred Temple of

Zeus. Here may be seen, arranged with great care in order to preserve their archæological significance, the priceless remains of architecture and sculpture found at Olympia during the excavations made for the German government by Ernst Curtius in 1874. The work occupied six years and cost two hundred thousand dollars. Now the great rectangle of the Altis, six hundred and fifty feet long by five hundred broad, is uncovered, with the exception of the stadium and a small bit of the northwest corner.

Olympia was never a town; it was merely a sacred precinct with temples, public buildings, and a few dwelling houses. Its importance lay wholly in the reverence of the entire Greek world for its "shrines, and above all for its famous games in honor of Zeus, which, during a period of more than a thousand years, were periodically celebrated by the Greeks of all states and of all families." This famous spot, situated at the union of the Alpheios and Kladeos, remained almost undisturbed down to Christian times. Since then it has lain buried under a deposit of loose alluvial soil from sixteen to twenty-three feet deep, which, when removed thirty years ago, disclosed not only the foundations of the various sacred buildings and pedestals of statues but

also "one hundred and thirty marble statues, thirty thousand articles in bronze, and four hundred inscriptions."

To the museum already mentioned have been taken these precious relics, which one may see to-day just as they were found in the loose soil,



OLYMPIA: THE PALESTRA AND MUSEUM

with traces of color still upon them and the touch of the chisel still clearly visible in the warmly toned marble. Here may be seen the pediment groups from the Temple of Zeus,—the Preparation of Pelops for the Chariot Race and the Contest between the Lapiths and Kentaurs. In the latter composition the figure of Apollo is especially

fine. His dignified attitude as he stands with outstretched arm to quell the tumult inspires one with admiration, so large, so noble, are its proportions, so quiet, so compelling, is its influence. His face is calm, perhaps too calm for so decisive an action, but in contrast to the brutal faces of kentauri and



CENTRAL PORTION OF THE WEST PEDIMENT GROUP FROM
THE TEMPLE OF ZEUS, OLYMPIA

the diagonal lines of kneeling figures in attitudes of active resistance, it holds the attention.

The marble is of a warm yellowish tone broken by cooler grays. The surface is pebbly, worn, giving an ancient look to the marble as if "the tooth of time" had indeed done its work, even hungrily. Yet when one remembers that at least twenty-three

hundred years have passed since the marble left its rude bed in the mountain sides to be fashioned into the semblance of a god, one is surprised at the freshness of youth which the figure carries. One kneeling figure with bent head appears less archaic than her fellows, and by her flowing draperies and long sinuous curves seems to belong to a period far removed from the stiff folds and regular lines of early sculpture.

In a small room at the rear of the museum is Praxiteles' Hermes, by critics called the finest statue of antiquity, as it certainly is one of the best preserved. No cast gives any adequate idea



HERMES
By Praxiteles

of the beauty of this figure. His pose is one of complete ease. He rests lightly on one foot, his face turned with a very human sweetness toward the small baby, who in turn looks up in serious, expectant attitude towards some object which Hermes was in all probability holding out to him in his right hand.

The quality of the marble is exceptionally fine, giving to the figure a lightness and grace which are still more emphasized by the transparent texture and highly reflective character of the stone. The details are finished with exquisite care. The face is so round and smooth that it seems soft to the touch. The lips are full, curved, and half-parted, as if ready to speak or smile. The legs are partly restored,—from knee to ankle,—but the original foot, which is bound with a sandal, is chiseled with a nicety that marks the highest art.

Faint traces of color, red and gold still mark the lines of the hair and sandal and add an interest to the figure apart from its workmanship, proving that color was used at the best period of Greek sculpture upon figures not intended for architectural decoration.

The statue is a noble piece of work, dignified, simple, chaste, so alive that it breathes forth a

beauty belonging to no time nor age. Praxiteles' hand still seems to linger caressingly over those flowing lines, those subtle curves, and we in turn almost feel his personal touch through the glistening stone.

Leaving the silent figure, we pass through the two side corridors of the museum, which are filled with broken fragments of interesting reliefs, rich in color as well as design, belonging to early Greek and later Roman periods.

As we follow the winding road which conducts the traveler from the museum to the sacred precinct of the Altis, we note the newly upturned soil of the plowed field, and one of our party, taking the plow from the surprised peasant, attempted to cut a furrow with the crude implement which is merely a crooked stick sharpened at the point where two branches divide from the main stock. It is the same rude plow that was used in Homer's day.

Crossing the little river Kladeos, we come to the famous spot which, centuries ago, was the meeting



PLOWING SCENE

From a Greek vase painting

place for all Greece. Impressive in their solitude, imposing in their prostrate helplessness, lie the hoary columns of the old Temple of Hera, drums and capitals from the Temple of Zeus, great stones of wall, stylobate, and altar, carved monoliths of massive proportions, portions of architrave and



TEMPLE OF HERA AND KRONOS HILL

pediment,—a solemn mass of gray, low-toned stone among which we wander at will, noting a rare bit of sculptured fragment or an exquisite flower whose bloom softens the rugged outlines and crumbling surface of stone. All is solitary, deserted, silent, save for the hushed voices of our own party or the occasional song of a bird hidden among the pines of old Kronos.

The river Alpheios bounds the plain on the north with its silver ribbon; at our feet flows the little Kladeos, now but a gentle stream, but which at times becomes an angry torrent, as one can see from its deeply carved banks.

It is not at all difficult to identify the various buildings, each of which has more or less of its foundation stones still in place. But it is difficult to imaginatively reconstruct the whole, no matter how familiar one may be with the vivid descriptions of Pausanias, with the frequent references by Greek authors, or with the modern writings of German archaeologists; for, after all, it is the life, the eager, restless, brilliant throng which filled temple and grove, gymnasium and stadium, that made Olympia what it was. Of all that brilliant, active multitude we saw nothing, no one, save one solitary Greek, the guardian of the place, in whom was summed up all that history and tradition have to give of past glory and renown.

At length, reluctantly, we left the charmed spot as the fast-closing twilight shut in the little valley, and, turning for a last lingering glimpse, we saw the solitary figure of the Greek standing motionless as a statue on one of the great blocks of

stone by the Temple of Zeus, his figure sharply silhouetted against the clear evening sky, a pathetic symbol of Greece, whose glorious past shines only in the golden halo which literature and art throw about her.

Going up the road to our hotel, we passed a group of peasants returning from their day's labor in the fields. One played the pipes, another danced to his music in a clumsy, jovial manner, suggesting Silenos, and the little procession passed on, for all the world like a bit of Theokritan poetry.

We were sung to sleep that night by the mournful minor music of a band of peasants in a small tavern opposite, who chanted through the long evening hours strange bits of song which seemed to come from a far-away world of poetry and romance,—the accent marked occasionally by the hoarse croaking of one of Aristophanes' frogs, who lived in the marsh near by, and punctured the night with

Brekeke-kesh, koash,
Brekeke-kesh, koash,
Brekeke-kesh, koash,
Brekeke-kesh, koash,

in true Aristophanean style.

PATRAS TO CORINTH

The journey from Olympia to Athens by way of Patras and Corinth can be accomplished in one day, provided one leaves Olympia at an early hour in the morning. The road from Patras onward skirts the Gulf of Corinth. This is the real gateway of Greece. It forms "a majestic portal to the whole land. . . . The bay of Patras spreads out like a magnificent vestibule between the frowning headlands of Akarnania on the north and Mount Erymanthos on the south. Two mountains of pyramidal shape, Vavassova and Taphiassos, rise directly from the sea and stand like vast sentinels on the *Ætolian* coast, giving a somber impression and shadowing the sea as if Greece were not to be approached trivially and was 'no land of lightsome mirth.'"

So writes a recent traveler to Greece, and as one is hurried along this wonderful coast journey the impression is deepened. On the right rise vine-clad hills and heavily wooded slopes, separated at times by white rushing torrents, pale in their frantic haste to reach the sea. Or, again, this wild scenery changes: the land recedes in

fertile, level plains on which are dotted here and there houses of pale lavender or white amid vineyards, olive groves, or clustering fruit trees in the full perfection of bloom.

Beyond them spread broadly the sparkling waters of the Corinthian Gulf, a wide sea of varied blues,—turquoise, ultramarine, cerulean, often streaked in the shallower portions near the shore with bands of vivid greens and in the distance with violets and purples, deep wine colors, most harmonious to the eye.

And all this is but like a many-colored prayer rug spread at the feet of the loveliest mountains to be found this side of the Elysian fields. These mountains are bold masses of bare rock which, in the light, are veiled in delicate pearly tones of pink, amethyst, and warm lavender. In shadow they assume blue, pale violet, and deep purple hues. Back from their base rise the lofty twin peaks of Parnassos, smiling in the region of eternal snow and shot with the golden arrows of the sun god Apollo, who dwelt on this “mount of song,” and who symbolized not only heaven-given light but all that was brilliant, joyous, “terrible in its brightness” in the Greek mind.

DELPHI

Delphi lies high among these rocky passes. It was here that the Delphic oracle, dedicated to Apollo, gave voice to mysterious prophetic utterances. "The grandeur of the scenery, the ice-cold



DELPHI

springs, and the currents of air streaming from the gorges of the mountains filled men with a mysterious awe from the earliest times, and seemed to invite the foundations of a temple." This oracle was consulted in all affairs of importance, national as well as local.

Delphi was supposed to be the home of the fierce dragon Pytho, whom Apollo "the far-darting" slew. In honor of this deed were celebrated every four years the Pythian Games. Here, too, the Amphiktyonic Council met twice a year. On the walls of the Assembly Room, Pausanias tells us, Polygnotos¹ had painted scenes from the Trojan War. These paintings he describes most elaborately, giving them praise with such emphasis that we infer the high place they must have held in the estimation of the Greeks.

In Roman times the treasures of Delphi were rifled and their valuable collections despoiled for payment to the Roman soldiers. Nero is said to have carried off five hundred statues from the temple. Pliny says that in his time there were still "three thousand statues at Delphi, and even in the time of Pausanias the precinct resembled a vast museum."

The French government is now conducting excavations which have led to many valuable discoveries, especially in the line of inscriptions. Here was found that fine Hymn to Apollo, including the ancient musical notation which in ancient days was

¹ See Chapter I, Polygnotos.

chanted to the accompaniment of the lyre by the chorus of musicians sent from Athens. It is a thanksgiving hymn dedicated to the god of harmony, music and art, and ends with the invocation: “Come to the twin heights of beetling Parnassos that looks afar, and inspire my songs, ye Muses who dwell in the snow-beaten crags of Helikon. Sing of the Python, God of golden hair, Phœbus, with tuneful lyre, whom blessed Leto bore beside the famous water. . . . And the vault of heaven was glad and radiant with unclouded light; the aether stilled the swift course of the wind to calm, while the deep sound of the furious billows sank to rest, and mighty Oceanos, who with his moist arms clasps the earth around. . . . Advance, then, warder of the oracular tripod, to the summit of Parnassos, trod by the gods, dear to the Mœnads in their ecstasies. . . . Now, O Phœbus, save and guard the city founded by Pallas, and her famous people, and thou, too, goddess of the bow and mistress of the Cretan hounds, and thou Leto, most revered! Guard ye the dwellers of Delphi, their children, their wives, and their homes free from woe. Be favorable to the servants of Diony-
sos, crowned with the honors of the games!”

CORINTH

At Corinth the road divides, one branch running down through the interior to Nauplia, the main line going on to Athens. Corinth itself is a small modern town of no special interest. The ancient city lay a few miles back at the foot of Akro-Corinth, a high mountain of massive rock rising eighteen hundred and fifty feet, which was fortified by the Venetians and used by them as a citadel during their occupation of Greece. All that is left of the old town is a small group of houses clustered around a little open square, which, when we approached, was filled with a mixed gathering of Greeks and Albanians dressed in varied costumes, leading horses whose trappings were equally varied, with ropes for bridle and stirrups, and blankets for saddles. Here we left our carriages and through our dragoman bargained for horses amid much confusion of tongues.

Our leader, whom we had surnamed Apollo, being somewhat godlike in appearance, rode a small white horse which was led by a Greek woman in picturesque costume of white; and the rest of our party, following his example, mounted

whatever offered itself. Leaving the village, with its houses of sun-dried brick and the generous plane tree whose broad branches shaded the village



TEMPLE OF CORINTH

square, we soon reached the Temple of Corinth. From this old temple, whose massive columns give one an excellent idea of the earliest style of Doric

architecture, one can reach far back into the dim regions of the past, back to the middle of the seventh century before Christ. Seven monolithic columns of exceedingly heavy proportions support that portion of the entablature which still remains. The whole effect is that of hoary antiquity, its solemn impressiveness only enhanced by the coating of warm reddish-yellow stucco which covers the foundation limestone. A brilliant sun shining down out of a clear sky of intensest blue cast deep violet shadows upon the whitish-yellow clayey soil. Into these shadows we would like to creep and ponder the meaning of the lapse of time.

It is at old Corinth that the American School of Archaeology is doing some of its most successful work. Recent excavations have revealed the ancient market place, and gradually the ancient city itself is coming to light. Perhaps the very dust which we touch as we descend into those underground tunnelings may once have been trod by the apostle Paul, and these very walls may have echoed to the stirring words of his epic against the "pleasure-loving" Corinthians; for Corinth, as he knew it, was the center of "frivolous and luxurious materialism."

AKRO-CORINTH

The climb up the mountain is somewhat perilous but rewards any amount of exertion. As we ascend, the country below spreads out like a brilliant mosaic. Crimson poppies spot the fields in



CORINTH, SHOWING AKRO-CORINTH

flaming patches of color, and grayish-green olive orchards balance them in subdued neutrals. Far to the horizon the blue sea melts by subtle gradations of pearly and opalescent tints into the translucent blue of the sky which carries the eye upward to still deeper notes.

About a quarter of a mile from the top we dismount and, passing through the massive gateway of the citadel's fortifications, climb over rough rocks and steep inclines, which are strewn here and there with remains of massive walls and buildings that tell of former Venetian occupancy.

From the summit the view is a magnificent panorama extending on all sides in uninterrupted sweep. On the south stand the mountains of Argolis; to the west is the lofty Arcadian chain with snow-capped Kyllene and its fertile plain extending to Sikyon. To the north spread the blue waters of the Corinthian Gulf, forming but a prelude to the rugged ranges of Bœotia, Phokis, Lokris, and Ætolia, with snow-capped Parnassos topping their summits in shining glory. On the east is the Saronic Gulf, with Salamis, Ægina, and the smaller islands spotting the blue like sleeping sea monsters. In clear weather Athens can be seen,—even the Akropolis with the Parthenon, and the white walls of the royal palace outlined against the rugged slopes of Lykabettos, the quarried marble beds of Pentelikon, and the long sloping honey-famed Hymettos. I must frankly confess that it took a true Greek imagination to

see these last details, but where should one have imagination if not in the sunny land of Greece?

On our descent we passed the famous spring of Pirene which is said to have gushed forth at the stroke of the hoof of Pegasos. Here the water is pure, delicious, and so clear that at first glance it is difficult to judge of its depths in the mysterious dimness. It is not strange that, heated with his heavenly flights, Pegasos often came thither to drink. We, too, drank, and poured out a libation to the gods, perhaps inwardly praying Plato's prayer: "Beloved Pan, and all ye other gods who haunt this place, give me beauty in the inward soul, and may the outward and inward man be at one. May I reckon the wise to be wealthy, and may I have such a quantity of gold as a temperate man and he only can bear and carry." We searched the heavens for an omen, but the white wings of Pegasos failed to appear; only an eagle flew out from the rocky cliff, wheeling higher and ever higher out over the sea and, melting at last into the blue heavens above, vanished out of the pale of human sight. Perhaps, perhaps, a greater than Pan, a greater than Zeus, received our prayer.

NAUPLIA

From Corinth we went by rail to the beautiful trading town of Nauplia at the head of the Argolic Gulf. This place would charm one into a stay of many days,— being somewhat modern as to



NAUPLIA, WITH PALAMIDI IN THE DISTANCE

buildings and cleanliness, although I remember it mainly for its fine harbor dotted with little boats, its majestic frowning fortress, Palamidi, rising superbly behind the town, and for a certain garden of deep crimson roses gayly climbing a yellow stucco wall in sheer abandonment of joy,— were it not that the traveler is impatient to proceed to the more classic ground of ancient Tiryns, Argos,

Mykenæ, and Epidauros. These places can easily be reached from Nauplia by carriage drive.

TIRYNS

Tiryns is near, lying not far from the high road, a rock hill which rises about fifty feet above the



TIRYNS: THE CITADEL WALL

plain of Argolis, surrounded by Cyclopean walls of gigantic unhewn blocks of stone piled one upon another as only Titans could have piled them. This confirms, even in our own day, Homer's appellation of "wall-girt Tiryns." Originally this wall may have been between sixty and seventy feet high, with an average thickness of twenty-six feet. It was built to protect the rocky citadel,

on the flat top of which may still be seen the outlines of the ancient palace which dates back to Homeric days.

We are indebted to Dr. Schliemann and Dr. Dörpfeld for the excavations which, in 1884-1885, revealed the construction and arrangement of the rooms of the palace.¹ It is certainly impressive to walk over those pavements which mark the various rooms and to see the square between the four pillars where was the open fireplace around which gathered the chieftain and his band. Here, too, is a room devoted to the bath, which with its polished limestone floor, certainly tells of a civilization far removed from barbarism. Near the floor, on a part of the ancient wall which still remains, are bits of an alabaster lining such as Homer describes.

It brings one close to the actual past when one can see and touch the remains of a civilization which, three thousand or more years ago, flourished in all its splendid vigor on this same spot. One recalls the picture which Homer gives in the *Odyssey*: "But Odysseus went to the illustrious dwelling of Alkinoös; and his heart meditated many things as he stood before he arrived

¹ For detailed account see Schliemann's *Mykenæ and Tiryns*.



TIRYNS: GALLERY IN THE SOUTH WALL

at the brazen threshold; for it was as the shining of the sun or moon through the lofty-roofed house of strong-hearted Alkinoös. For brazen walls were firmly built each way, to the recess from the threshold, and around it a cornice of blue color; and golden doors inclosed the firm house within; and silver pillars stood on the brazen threshold; and there was a silver lintel over it, and a glorious ring. And on each side there were golden and silver dogs, which Hephaistos made with his skillful mind, to guard the house of magnanimous Alkinoös, being immortal and free from old age all their days.

"But within thrones were firmly set, here and there, around the wall throughout; from the threshold to the recess there were thrown over them slender, well-woven mantles, the works of women. Here the leaders of the Phœakians sat drinking and eating; for they held it all the year. But golden youths stood upon the well-built pedestals, holding in their hands burning torches, which shone during the night to the banqueters through the house. . . . As much as the Phœakians are skilled above all men to guide a swift ship in the sea, so are the women in weaving the web; for

Athena granted them exceedingly to be acquainted with beautiful works and endowed them with a good understanding.”¹ Or again, “And they, beholding, marveled at the house of the Zeus-nurtured king. For there was a splendor like as of the sun and the moon through the lofty-roofed house of glorious Menelaos. But when beholding with their eyes they were satisfied; going to the well-polished baths they washed themselves. When, therefore, the servants had washed them and anointed them with oil, and had also thrown woolen cloaks and garments around them, they set them on thrones near Menelaos, the son of Atreus. And a handmaid, bringing water in a beautiful golden ewer, poured it over a silver caldron to wash in; and she spread a polished table near at hand, . . . and the waiter, lifting up dishes of all kinds of flesh, placed them near, and set near them golden cups.”²

MYKENÆ

Homer’s mention of the golden cups brings us at once to the wonderful discoveries made at Mykenæ by Dr. Schliemann, and later by the

¹ Odyssey, V11, 80-108.

² Odyssey, IV, 45-61.

Greek Archæological Society of Athens. Mykenæ was said to have been founded by Perseus, who, with the help of the Cyclops from Lykia in Asia Minor, built its massive walls. Here ruled the great lord Agamemnon, son of Atreus, whose palace was on this citadel. He was not only prince of the district, but "chief and leader of all the Greeks of the mainland and islands, at whose head he sailed against Troy."

The road to Mykenæ lies across the level plains of Argolis which, when we saw them, were covered with fields of waving grain. These plains were the scene of the second labor of Herakles, the slaying of the Hydra, or nine-headed monster, who ravaged the "horse-pasturing" country of Argos.

ARGOS

Argos was the birthplace of the great sculptor Polykleitos, whose chryselephantine statue of Hera was, by ancient critics, thought to mark an advance on the "technical skill with which Pheidias had previously employed gold and ivory on the famous Athena Parthenos." Near the ancient town was the Heraion, the national sanctuary of Argolis. It is here that the American School has, during

recent excavations, laid bare the foundations of the temple.

It was at this Temple of Hera, if we may believe tradition, that the various chief men of the country met to swear allegiance to Agamemnon before setting out for Troy. And here, we may therefore say, lies the first scene of the Trojan War.

MYKENÆ

After leaving Argos the country became hilly, and finally, on our right, rose sharply the steep, rocky akropolis of Mykenæ. It is an impressive spot, desolate in its rugged isolation. The little stream Perseia still flows at its base, its course marked by small shrubs and strangely beautiful flowers. Near the road are several tombs, shaped like beehives and formerly called treasures, which are cut into the green hillside. The masonry of the curving dome in the one called the Treasury of Atreus is in an almost perfect state of preservation. A small chamber leads from the main circular room wherein probably the body was deposited, and in one of the tombs, possibly, the body of Klytaimnestra may have lain, doomed to burial outside the city walls.

But their emptiness now is somewhat oppressive and we prefer to return to the bright sunshine outside. We climb the hill and turn into the long



LION GATE

narrow passage leading to the citadel. On either side rise walls made of huge blocks of stone, which only Cyclopean hands could have handled, and before us stands still firm and strong the Lion Gate,

the earliest known sculpture in Greece. Pausanias says: "Some remains of the circuit wall are still to be seen, and the gate with lions over it. These were built, they say, by the Cyclops, who made the wall of Tiryns for Proitos."

Within the citadel one can see the five empty graves in which Dr. Schliemann discovered such

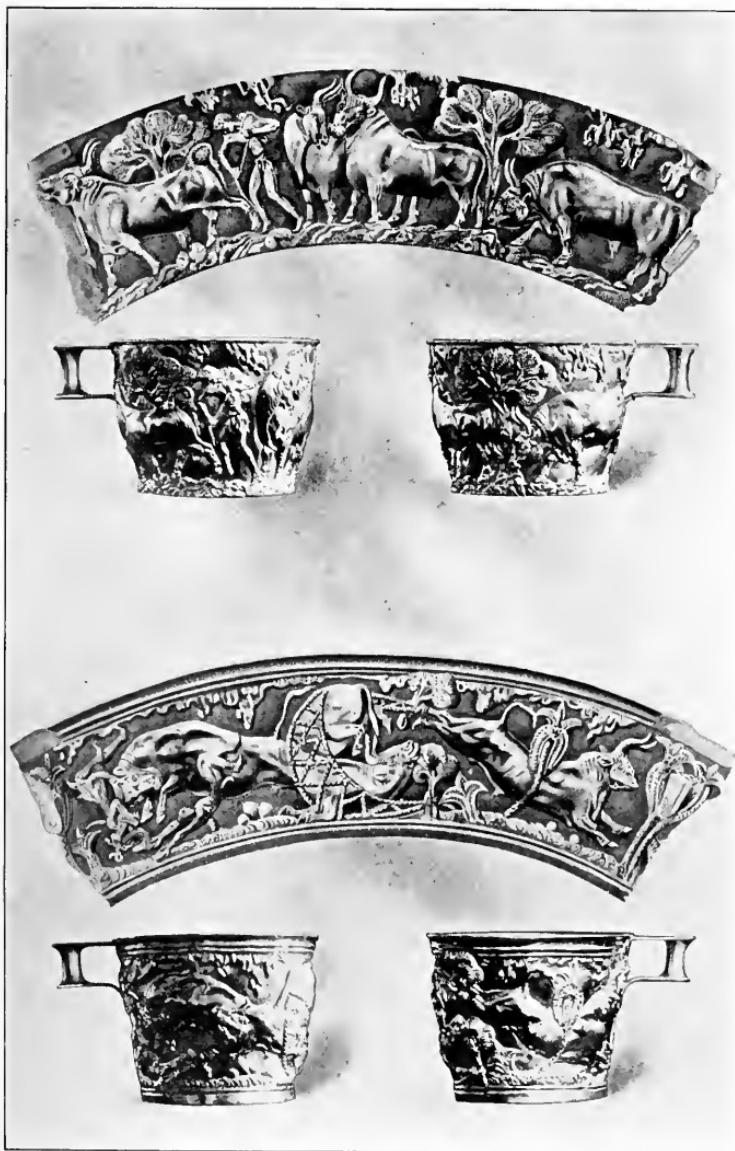


MYKENÆ: THE CITADEL

rich treasures of gold. In the third grave were found, besides a number of ornaments of gold, a large golden diadem which was bound about the head of the skeleton. Was this, could this have

been the body and burial place of Agamemnon? And were the other graves those of his companions? Here archæologists differ. I can only refer you to them for an answer. At any rate the "pendants, brooches, necklaces, buttons, whorls, rings, ivories, and crystals" found in these graves prove the phrase used by Homer in the *Odyssey*, "Mykenæ, rich in gold."

These precious relics, and many more, have been taken to the National Museum in Athens, where one may see and study at leisure, in a room specially reserved for them, the many exquisite examples of the goldsmith's skill of this far-away, highly developed Homeric civilization. Of these objects, the gold cups from Vaphio, near Sparta, and from Mykenæ show a marvelous degree of knowledge of the human and animal forms. Of them Dr. Dörpfeld writes: "The cups are of pure gold, of riveted work, but with designs in repoussé, which for originality of design and delicacy of execution are unrivaled except perhaps by the finest goldsmith's work of the Italian Renaissance." Was it from such cups as these that Odysseus drank with his friends in the palace of Alkinoös which Homer describes so graphically?



GOLD CUPS FROM VAPHIO

EPIDAUROS

Still another center of interest may be reached without difficulty from Nauplia—that of Epidauros, the seat of the ancient cult of Asklepios the gentle god of healing. After leaving Nauplia the road winds among rugged hills and barren valleys,—a deserted, wild, inhospitable spot; but later it climbs higher, journeying eastward toward the sea, the wastes are exchanged for a more fertile country, and at last Epidauros, nestling in a lovely hill-encircled valley, smiles at us almost as she once smiled to those weary pilgrims who long ago journeyed with eager hope to her sacred walls. For it was to this healthful spot that from all parts of Greece came the sick and miserable to be healed of their bodily and mental ills.¹

Aesklepios was the son of the god Apollo and a mortal mother, Arsinoë, a princess from Thessaly. In his youth he was given to the care of Charon, the famous kentaur, by whom he was instructed in the arts of hunting, medicine, music, and prophecy. When he reached maturity he became a physician so skilled in his art that he was said

¹ For an interesting account of Epidauros see New Chapters in Greek History, by Percy Gardner.

to restore even the dead to life. For this he was put to death by Zeus at the request of Hades (Pluto), after which he was numbered among the gods,—a late but sure consolation.

It was here, therefore, in this sunny valley, apart from the bustle and stir of city life, that there grew up this cult of Asklepios, which, as was natural, soon made Epidauros blossom in lovely temple, sacred shrine, in splendid hall, rare portico, and chaste sanctuary. Of this group of buildings in the Hieron or Sacred Inclosure enough is still left for us to construct in imagination the whole, since the extensive excavations in modern times have revealed the sites of these shrines as well as many beautiful details of sculptured column, capital, and votive offering which are now in the National Museum in Athens.

The Hieron of Epidauros was a group of buildings dedicated to the worship of the god and built for the housing of priests and physicians, with hospitals for the multitudes who came thither. First in importance was the temple, the sanctuary of Asklepios, beyond which can still be seen the ruins of two colonnades. Near the temple are the tholos of Polykleitos, the stadion, and the gymnasium.

Many springs in the neighborhood gave an abundance of cold pure water, its use evidently forming an important part of the treatment prescribed by the priest for the sick.

Upon his arrival, and after having offered sacrifices to Asklepios upon the sacred altar with the



THEATER, WITH SACRED INCLOSURE AT THE RIGHT

customary rites, the patient "lay down in one of the splendid porticoes of the temple and was hushed to sleep by the temple attendants through all the 'holy night,' in whose still hours, under the golden stars raining their happy influences, it was

hoped and believed he would be visited in his dreams by the kindly god himself, who would tell him what to do for his recovery."



ASKLEPIOS

From a recently discovered inscription which gives a cure for dyspepsia, we may infer something of the good, solid common sense of the prescriptions given by these priest physicians. I quote from an English translation: "Never to give way

to anger; to submit to a special diet of bread and cheese, of parsley and lettuce, of lemon boiled in water, and milk with honey in it; to run in the gymnasium, to swing on the upper walk of the sanctuary, to rub the body with sand, to walk barefoot before bathing, to take a warm bath with wine in it, to rub one's self with salt and mustard, to gargle the throat and tonsils with cold water, and, finally,—and this is all important,—to sacrifice to Asklepios and not to forget to pay the prescribed fees." This treatment was to be tried for nine days. If no cure resulted, the patient was not required to pay nor was he permitted to die on the sacred ground.

The buildings of this sacred enclosure were rich in sculpture. The statue of the god, now in the National Museum, shows a mild, humane countenance, not unlike the head of Zeus himself, only more benign, more approachable. The pediments of the temple were richly ornamented with sculpture, representing on the east a Battle between Kentaurs, on the west a fight between the Greeks and Amazons. There were also figures of Nereids and Victories. A figure of an Amazon astride a horse, now in the National Museum in Athens, can

scarcely be surpassed for vigorous movement and masterly style.

The tholos by Polykleitos near the temple was a circular structure one hundred and seven feet in diameter. Upon the substructure rested two concentric rings of columns of Doric and Corinthian orders. Of these one capital now in Athens is a "masterpiece of architectural carving."

The Epidaurian theater, which served as the center of dramatic life, is farther up on the spur of Mount Kynostion. Even Pausanias was so moved by its perfection that he writes: "Roman theaters may be finer, and those of latter days in Greece may be larger, but the Epidaurian theater is peerless for harmony of proportion and charm of aspect." This theater, constructed by Polykleitos, is in an almost perfect state of preservation at the present time. It is one of the finest in Greece.

JOURNEY TO ATHENS

From Epidauros one may go to Athens by water, crossing the Saronic Gulf, passing south of Salamis, and landing at the Piræus. By such a route one may perhaps be saved the strain of railroad travel, but he then misses the glory of that fine coast-line

journey from Corinth, which, crossing the new canal,—which cuts off the Peloponnesus from the mainland of Europe at this point,—skirts the coast for miles. Sometimes from rocky headlands he may look down into turquoise depths below, or far out over the azure blue he may see, dotted here and there, islands of tenderest hue, veiled in the mellow atmosphere of late afternoon, or, nearer, bold rocky spurs which jut out from rugged island monsters like scales from a sleeping dragon.

And above all sail serene billowy clouds which gather only to enhance the light and brilliant purity of the sky, air, and sea, and which later unite to form the portal of a glorious sunset. We approach Athens as the coming twilight enfolds in its gentle care that city of the past where heroes fought and died, where great and wise men lived, where Plato taught and Paul preached, where poet, philosopher, and artist thought, dreamed, and worked, and where art blossomed in its most perfect forms of expression in warmly toned marble under the protecting care of the patron goddess Athena. Silence fell, voices were hushed, as we — seven eager expectant guests of that hospitable land — neared the goal of our long journey. Surely

we need the veil of twilight for entrance there,—blessed twilight that covers up the glaring incongruities of railroad station and dusty street. Before we try to see, let us dream, and, calling upon the spirits of the past, bring our minds into harmony with the genius of Athens.

ATHENS : THE AKROPOLIS

There are many things which the traveler sees in his journeying in foreign lands wherein lies deep disappointment,—form, color, size, appearance, often fail to reach his expectation; not so, however, the Akropolis of Athens, which, from first to last, from distance or nearer view, splendidly, truthfully, squarely, confirms all that poet and historian have written. And more—never can any description, verbal or written, learned or impressionistic, give one more than a faint idea of the fair and lovely color of that splendid rock with its noble crest of buildings, the perfect embodiment in stone of an ideal beauty made real,—a vision complete, lovely, satisfying to the eye.

And never for a moment did this impression fail: in the early morning, when the sun god's quivering shafts sent a tremulous light, delicately

touching the orange notes of rock and the paler gold of marble into evanescent tones of amber, saffron, and pearly grays vibrating with shy violets; or when, ruggedly splendid in the full glare of a brilliant sun, each hand-wrought beam, architrave, shaft and capital was cut out in shining distinctness against the deep blue of the sky,—a golden-white silhouette of which it is impossible to give any adequate idea through the dull medium of words; or later, when under the quiet purple of twilight, or under the silver shimmer of the waning moon, its form stood serene, self-poised, all-sufficing,—under every aspect one felt a sense of perfect satisfaction which left no room for questioning or desire.

Nature at times casts about the senses a spell born of restful completeness, as if she had always been thus and thus, giving no hint of processes or methods. In the Akropolis of Athens the work of man supplements that of nature, but in such a manner that all seems as if the product of one mind, one creative hand. We simply cannot conceive that rock without its crown of temples. They belong to each other as if by right of original creation. Nor do even the shattered columns and broken walls detract from that effect.

As one nears the summit, the Propylaia, a magnificent gateway of white marble, rises majestically out of the rugged hillside as if, perchance, at the utterance of some magic word it had sprung—as did Athena of old, full-armed, from the head of



AKROPOLIS

Zeus—in full perfection of beauty, from the rugged skull of the giant rock.

In imagination one walks beside the white-robed maidens, the spirited youths, the dignified elders, the serious magistrates who, more than two thousand years ago, slowly ascended the same marble steps in the Panathenaic procession which yearly

gave homage to the goddess Athena. Flowers, music, and song were the natural accompaniment of such a scene. These fleeting sounds have long since ceased to echo through the perfumed air, but we see the same sky arching over all, we press the same marble, worn smooth with the tread of many feet, and we feel the solid rock firm, stanch as of old, bidding fair to endure as long as time endures.

Such thoughts as these fill the mind as one passes through the gateway and looks out upon the level surface of the rock. To the right and back about midway stands the Parthenon, which, even in its ruins, gives abundant evidence of its once strong and noble proportions. It is turned at such an angle that both north and west sides meet the eye in splendid balance of proportion. At the left is the Erechtheion, a slender-columned, finely proportioned temple, whose beauty of form and richness of detail are more fully appreciated upon nearer approach. We see in the mind's eye, directly in front of the gateway, the colossal statue of Athena which dominated the Akropolis, standing tall and godlike, so high that even the sailors far out at sea could catch the gleam of her golden helmet.



PROPYLAIA ; TEMPLE OF NIKÉ APTEROS AT THE RIGHT



ERECHTHEION

Of her we read in the *Odyssey*: "She bound beneath her feet her lovely golden sandals that wax not old and bear her alike over the wet sea



PARTHENON : VIEW BETWEEN THE OUTER AND INNER
ROW OF COLUMNS

and over the limitless land, swift as the breath of the wind. And she seized her powerful spear shod with sharp bronze, weighty, huge, and strong, wherewith she quells the ranks of heroes with

whomsoever she is wroth, the daughter of the mighty sire."¹ Where once her feet rested, now the pale and delicate asphodel waves its slender stalk of amber-colored bells, yielding a faint perfume to the afternoon breeze.

Behind all glows the sky in evanescent hues of blue and dusky violet, which lend to the creamy white marble a setting delicate, lovely. Between the columns of the temples one catches a glimpse of the encircling hills,—Areopagos, Pentelikon, Hymettos, Lykabettos,—with smiling fields stretching out to the waters of the Saronic Gulf, a fair land indeed, worthy to be the home of poetry and the arts.

The memory of that first afternoon is tinged with a flavor of amusement. Immediately after our arrival at the hotel in Athens, we had met an acquaintance, a somewhat learned person, who very kindly offered to accompany us on our first visit to the Akropolis. My friends were pleased and agreed to go; but I unsociably declined, murmuring an excuse. They planned to go early, so I chose a later hour, intending to meet them on the summit. But from first to last I had the

¹ *Odyssey*, I, 97–102.

afternoon to myself, save for a moment when I met Ares and Hebe who smilingly nodded; for, in amusing literalness to my whim, preferring to get the first impression without guidance or companionship, upon my approach each glided mysteriously behind a column or step, thus leaving me to the full enjoyment of unlonely solitude. It was a dream world that day with poet, philosopher, and the wise of old, a day that can never be forgotten.

Pentelic marble, of which these temples and the Propylaia are made, is fine in grain and brilliantly white when newly cut. Owing to the presence of iron this marble, after exposure to the air, becomes toned to a rich golden hue that deepens to a mellow amber tone, even to a tawny orange in the more exposed parts. The Propylaia has retained its creamy whiteness, save in a few less protected parts; but the Parthenon, particularly the east end, has assumed a depth of color that changes its strong columns and heavy architrave into bands of low-toned orange, varying from neutral to a rich rust color, which, against the dusky violet-blue of the sky as I saw it late one afternoon, produced an effect wondrously rich.

Beyond the Parthenon, half hidden on the east end of the rock, is the Akropolis Museum in which can be seen the treasures that recent excavations on the Akropolis have brought to light. Here, in all their dainty primness, are the smiling maidens whose tresses, robes, and ornaments are so charmingly adorned with color. Whom they were intended to represent is a question upon which archaeologists differ. Some say they were pre-Persian statues of Athena; others that they were priestesses of the ancient goddess whose shrine was the old temple; again, others think they were votive offerings. Be that as it may, we know that they are extremely interesting, showing sufficient variety of style to prove their claim to original work of archaic sculptors, and well rewarding careful study.



VOTIVE STATUE

From the old Temple of Herakles, which formerly stood on the Akropolis, is a group in relief—Herakles fighting the Lernæan Hydra, and another, Herakles conquering the Triton. Both show distinct traces of color,—green, yellow, and red. These were unearthed in 1882 to the south of the Parthenon.



TEMPLE OF NIKÉ APTEROS

In another room is the many-hued three-headed snaky monster, now cast down from the lofty pediment from which he once smilingly looked forth. Fragments of sculpture from metope, pediment, and column show traces of color which once gayly covered their surface and which accentuated the

marks of the sculptor's chisel so skillfully handled twenty-five hundred years ago.

Here, in a room at the right, are two reliefs from the balustrade of the little temple of Niké Apterous, which stood originally, and still stands, restored in the present century, to the right of the Propylaia. I examined closely the relief of Niké Untying her Sandal, which has been to me always one of the loveliest things in Greek sculpture. The modeling of the foot, revealing as it does a perfect understanding of anatomical laws, is one of the finest bits of workmanship in existence. The hand which chiseled that marble had been trained to a perfect mastery of itself; it had knowledge behind it, and feeling of the most exquisite sensitiveness. Every stroke is the touch of genius; the result is beauty. One may well spend many hours in this museum, which, although small, contains great things.

NATIONAL ARCHAEOLOGICAL MUSEUM

It is, however, in the National Archæological Museum that the visitor finds most complete resources for study. This museum was built in 1836 by a public-spirited Greek. It is well arranged



NIKÉ UNTYING HER SANDAL



DETAILS FROM TEMPLE OF NIKÉ APTEROS
From balustrade of Temple of Niké Apteros

as to structure, and is a model in the disposition of its collections. One large room is devoted to the various objects discovered at Mykenæ, Tiryns, Sparta, Menidi, Nauplia, Argos, and Vaphio, which include weapons, ornaments, vessels of gold and silver, pottery and implements found in tombs and palaces, many of which date as far back as the fifteenth century before Christ, or even earlier.

One may pass through room after room of sculpture, carefully arranged in order to show the development of plastic art from the earliest forms of archaic type — many of which show traces of color, as for instance, the stele of Aristokles, with its red background and traces of blue on the costume — down through its perfect flowering, and its less noble forms, in later periods.



STELE OF ARISTOKLES

The collection covers rare examples of sculpture in high and low relief, architectural fragments and details, also figures in the round, statues of marble, bronze, and other materials gathered from all parts of Greece, the adjoining islands, and Asia Minor,—as rich a treasure house as can be seen anywhere in the world. It is to be hoped that the day will soon come when the British Museum will restore to Greece those priceless sculptures from the Parthenon which rightfully belong to the land that gave them birth. In this museum they now would be carefully guarded and would form the crowning glory of Greek sculpture.

The museum is specially rich in vases of all epochs, from the earliest Mykenæan, including the Dipylon ware, to the red-figured vases of the finest period. Of votive or funereal reliefs there are many exceptionally fine examples through which we are brought face to face with a personal expression of Greek feeling. As one walks slowly through the corridors, one seems to come into direct and intimate touch with the life of a people who, ordinarily joyous, yet had to meet the sorrow and mystery of death, as we all have to meet it at one time or another. We should judge by these



GRAVE RELIEF

reliefs, if they afford any indication of the true spirit of Greek feeling, that they met it in a way quite consistent with their ideal of life,—that moderation should control every act and feeling, even grief itself.

Among them “there are shrines of domestic affection, family groups where the ordinary life proceeds, the different members of the family grasping hands to bid adieu, as if they were to meet again happily on the morrow. . . . They are pleasant as in life, probably portraits, and it is hard to determine which figure in them represents the departed, there being a controversy among critics on this point, but the weight of proof is in favor of the seated figure as that of the deceased person, thus occupying the place of honor and devotion.”

One of the most beautiful monuments in the collection was found at Athens, and represents a family group. The life expressed in these figures is wonderful. It is here the Athenian mother who has died, and the noble seated form apparently is swayed by a profound emotion of love that makes her more alive and even more joyful than those about her, whose faces denote grief. The lingering

hand-clasp is specially significant. “Indeed, a few of the monuments, though these are exceptional in Greek art, express poignant grief; but art seems to have acted as a viaticum of love and consolation,—a mild angel to smooth the roughness of separation, touching the features of death with a rare beauty. And how strange it is that a faith, with so faint a light shining on the unknown, could have evolved so calm a sentiment regarding the utter extinction of this life which to the Greeks was so joyful, showing that there was depth of sweetness in the Greek nature that death could not touch! We should remember that a nation which produced a Plato could not have been a nation of atheists.”¹

ATHENS

Our arrival in Athens chanced to be upon the eve of Independence Day, a day which corresponds to our Fourth of July. Early the next morning we were awakened by the sound of music, and, looking out from the sunny balcony, flags, bunting, streamers, and brightly colored decorations waved gayly in the street and public square below. Groups of

¹ From *Greek Art on Greek Soil*, by James M. Hoppin, Professor of the History of Art, Yale University.

people hurried by. Soldiers, sailors, officers, civilians, stylishly dressed women and gayly bedecked men gathered until the Place de la Constitution, with its background of tropical foliage, orange, oleander, fig, and palm trees, and the streets bounding its four sides, were one sea of faces in which one could discern a variety of national types,—the clear-cut features of English and American, the sharply pointed French, the squarely chiseled German, the low-browed native peasant, Greek or Albanian, and the clear classic profile of the better-class Greek.

All were awaiting the great event which later took place,—the coming of king and queen with their suite, accompanied by the royal guards with battalions of soldiers, each headed by its officer in full regalia, on their way from the royal palace to the ancient Byzantine church where, on such a solemn occasion, it was meet to give thanks for the independence of Greece,—little Greece now at last freed from the hated foreign yoke.

Athens is distinctly a modern city, dating its present form from 1834, when it became the modern capital. Its wide streets, its fine royal palace of white marble, its spacious squares, compare favorably with any other European city. Modern

Athens is again the center of Greek intellectual and political life, as it was in the far past. Its modern museums and the British, German, and American Archæological Schools, each under a



MODERN ATHENS: THE KING'S PALACE ON THE RIGHT;
LYKABETTOS ON THE LEFT

distinguished authority in such matters, and its incomparable remains of architecture and sculpture, attract many foreigners.

ÆGINA

From Athens there are many excursions that one may take to various parts of Greece and the

adjoining islands in the *Æ*gean. One of the most delightful is a sea trip to *Ægina*, across the bay, past the island of Salamis, where

“A king sat on the rocky brow
Which looks o'er sea-born Salamis ;
And ships, by thousands, lay below,
And men in nations—all were his !
He counted them at break of day—
And when the sun set, where were they ?”

For here is the scene of the famous sea fight in which the Persian Xerxes met his giant defeat and Greece won the day. High above one's head rises the great rock that formed his throne and casts deep shadows into the “wine-purple” sea.

From Athens to *Ægina* the eye is feasted with colors of rare beauty. Sea and sky echo in pearly tones of opal, amethyst, turquoise, emerald, sapphire,—only the names of jewels can adequately describe colors of such exquisite purity,—every fleeting effect of passing sail and cloud. Near the shore one looks down into clear limpid depths to the jeweled rocks below, where, if anywhere on this fair earth, sportive mermaids would choose to live. Sponge fishing is carried on by the youth and men of *Ægina* in the spring and summer as

a profitable trade. One can scarcely believe that anything less than pearls and sapphires could come up from such heaven-reflected depths.

Ægina itself is a rather barren island save where olive, fig, and almond are cultivated for home con-



ÆGINA

sumption and trade with the mainland. From earliest times—as early as the sixth century before Christ—the *Æginetans* showed an independence of spirit that soon brought them prosperity and renown. Their trade extended to Italy, the Black Sea, even to Egypt. Their shipowners were famed

for their wealth, disposing of and exchanging their bronze goods,—for which they were specially noted,—their pottery, ointments, and other wares at fair prices.¹ This and their naval renown—for it was “one of the thirty ships from *Ægina* that obtained the prize for the greatest bravery in the battle of Salamis”—were the cause of their ruin, for the Athenians became jealous and, in 456 B.C., compelled the submission of the island.

It was a motley group of youths and maidens that we saw assembled on the rocky slope as we landed from our “well-benched” ship. Black-eyed, sunburnt, ragged, active, each young Greek pushed and pulled his or her own particular little donkey forward, soliciting our attention with eager looks and cries. Such donkeys! Such little beasts! One could scarcely believe them equal to carrying an hundred-pound burden up that steep incline to the fair temple which gleamed like a golden beacon far above on the hill.

Never can we forget the rare deliciousness of that day, when sea, sky, and earth yielded their full measure of beauty. A hot sun poured down,

¹ A Mykénæan Treasure from *Ægina*, by A. J. Evans, in The Journal of Hellenic Studies, Vol. XIII, 1892-1893.

bringing out fragrant incense from pungent pine, sweet-smelling thyme and odorous herb, that grew at our feet and crackled crisply as the tiny hoofs of the small donkey crushed them into still sweeter sweetness.

As we climbed higher and higher, a wider horizon spread before us, until finally a full circle of varying blues made a complete panorama stretching out illimitably in perfect harmony of line and color.

Twenty columns still remain of that ancient temple, one of the earliest now standing in Greece, and the first which shows a pedimental composition designed on good laws of arrangement. The temple was built after the Persian wars,—about 470 B.C., when the strife between Athens and *Ægina* was at its fiercest. The figures of the pediment groups were discovered among heaps of rubbish by English and German travelers in 1811, and were later purchased by Germany and removed to Munich, where they can now be seen and studied in the Glyptothek, as restored by Thorwaldsen.

The subject is the Trojan War. Athena presides in the center, an archaic figure stiffly imper-
turbable, while to the right and left of her are

Greeks and Trojans in various attitudes of offense and defense. The figures of the western pediment are best preserved, and show surprising life and movement. The stone is of Parian marble, once colored, and still retaining traces of color in eyes, beards, and drapery.

The old temple has a look of hoary antiquity almost equal to that of the old Temple of Corinth. Its columns are a warmly toned yellow dulled by grays, with here and there a deeper orange in the more exposed parts. Against the deep blue of the sky and lighted by streaks of brilliant sunshine the effect is startlingly beautiful, column and architrave holding their strong, dignified, massive forms as if time and decay had nothing to do with such handiwork, made to outlast the little life of man. Some of the columns are monoliths, others consist of several drums; all are heavy, showing well the characteristics of early Doric.

From the temple front the view is exceptionally fine. To the east, across the blue waters of the Saronic Gulf, which sparkle and gleam in the sunshine like dancing jewels, shine the walls and marble temples of Athens against the cooler tones of purple-dimpled hills. The Akropolis, rose-tinted



SUNION



TEMPLE OF SUNION

and violet-shadowed, glows like the petals of some lovely flower in the afternoon light.

To the north lies Salamis, half hiding from view the rocky mainland beyond, on which lie Megara and Eleusis. Westward, islands dot the sea here and there in pale pinkish and deeper rose-violet spots, broken by dark green masses of foliage. To the south is the open sea, bounded on the east by Sunion's lonely point with its marble-crowned temple of which Byron wrote

Place me on Sunion's marbled steep,
Where nothing, save the waves and I,
May hear our mutual murmurs sweep;
There, swan-like, let me sing and die.
* * * * *

But ours was a merry party that day, full of the elixir of life, eager to explore every nook and cranny of that old shrine, and deeply engrave it upon the memory. That was a great lunch, too, fit for hungry appetites, spread out under the noble old pine tree around which we seven gathered in perfect abandon of spirits. Can we ever forget it,—the happiness that comes with health, good spirits, and the sense of perfect enjoyment? The old woman who stood by as we ate, cheerfully

conversing to our delighted ears in the musical unknown tongue, deftly weaving all the while from her homemade distaff twined with white flax; or the lean and hungry dog which leaped eagerly for every chicken bone and crusty scrap,—a veritable Kerberos; or the group of ruddy-hued donkey boys and girls lounging in the hot sun and cutting deep splotches of shadow against the creamy white marble of stylobate and step; these, these are some of the memories of a day wonderful beyond compare, for rich and complete enjoyment, chiseled deep in the mind and heart. Do you not agree with Iris, O Apollo and Artemis?

EXCURSIONS IN AND ABOUT ATHENS

From Athens as a starting point there are many excursions to the north and east that one may take in a day's outing, and there are numerous walks to sacred shrines which occupy only a few hours. The Lykabettos, a near conspicuous hill about which no special classic associations cluster, is, however, well worth a climb, for, from its top one obtains a fine view of Athens, the Akropolis, the surrounding Attic plain, and the widespread Saronic Gulf dotted with islands.

AREOPAGOS

The Areopagos, or Mars' Hill, may be included in a walk to the Akropolis. A flight of fifteen steps brings one to the rounding rocky top where once the sacred altars stood. It was here that the ancient court of justice sat, exercising the power of life and death over offenders brought to it for trial. It is said that here Orestes obtained pardon for the murder of his mother, Klytaimnestra. At the base of the hill is a deep gloomy fissure in which lies a pool of black water. This was the haunt of the Eumenides, or Furies¹ who so tormented Orestes, and here was the scene of the tragedy of *Æschylos*. It is assumed, although not proven, that it was from this hill the apostle Paul in the spring of 54 A.D. preached his stirring address beginning, "Ye men of Athens, in all things I perceive that ye are somewhat superstitious. For as I passed along, and observed the objects of your worship, I found also an altar with this inscription, 'To an Unknown God.' What therefore ye worship in ignorance, this set I forth unto you."²

¹ See *Delphika, The Erinyes, The Omphalos*, by Jane E. Harrison, in *The Journal of Hellenic Studies*, Vol. XIX, 1899.

² *Acts xvii. 22.*



LYKABETTOS



AREOPAGOS

Leaving the main street at the Temple of Jupiter Olympus and passing the public gardens of the Zappeion, we come to the banks of the Ilissos, which once were laid out with walks and shade trees by Kimon and became the favorite resort of Plato and his followers. Here were altars to Zeus, Athena, and Herakles. It is quite probable that it is to this spot Plato alludes when he writes in his *Phaidros*: “By Hebe, a fair resting place, full of summer sounds and scents. Here is the lofty and spreading plane tree and the fire bush high and clustering in the fullest blossom and the greatest fragrance; and the stream which flows beneath the plane tree is deliciously cold to the feet. Judging from the ornaments and images, this must be a spot sacred to Acheloös and the nymphs. How delightful is the breeze—so sweet, and there is a sound in the air shrill and summer-like, which makes answer to the chorus of the cicadæ. But the greatest charm of all is the grass, like a pillow gently sloping to the head. Listen to me then in silence, for surely the place is holy; so that you must not wonder if, as I proceed, I appear to be in a divine fury, for I am already getting into dithyrambics.”

KOLONOS

About two miles west of Athens, in the region about the Temple of Thesus, is Kolonus, surrounded by the famous olive woods and the groves of Akademe. Sophokles had his home here, and lays the scene of his tragedy, *Ædipos Kolonus*, in this place:

Friend, in our land of victor-steeds thou art come
To this Heaven-fostered haunt, Earth's fairest home,
Gleaming Kolonus, where the nightingale
In cool green covert warbleth ever clear,
True to the deep-flushed ivy and the dear
Divine impenetrable shade,
From 'wilderer boughs and myriad fruitage made
Sunless at noon, stormless in every gale.

VALLEY OF KEPHISOS

This broad band of refreshing green is the plain of the Kephisos, a stream which waters the lovely valley for ten miles or more. Even now one may listen to the nightingale of which Sophokles writes, and hear "the plane tree whispering to the elm," as Aristophanes heard of old. These groves, too, were a favorite resort of Plato, who loved to walk under their spreading branches discoursing the while on

those problems of immortality which filled his mind. "For the soul goes to Hades possessing nothing else than its discipline and education, which are said to be of the greatest advantage or detriment to the dead on the very beginning of his journey thither. . . . The soul which has passed through life with purity and moderation, having obtained the gods for its fellow-travelers and guides, settles each in the place suited to it. Since, then, that which is immortal is also incorruptible, can the soul, since it is immortal, be anything else than imperishable?"

PENTELIKON, HYMETTOS, AND MARATHON

An excursion to Mount Pentelikon is practically a day's outing, but is well worth the effort. The ancient quarries, which produced the fine Pentelic marble, still yield a supply. Kephisia, a charmingly situated little village, a favorite modern summer resort, as it was of old, lies on a spur of the mountain. About it is a luxurious growth of trees, while occasional waterfalls charm both ear and eye. Here is the principal source of the Kephisos from which water is conducted to Athens. Tatoï, the summer residence of the king,

lies a short distance beyond. A well laid out park and grove of oaks make this place especially attractive. From the summit of Pentelikon is a glorious view of the hills of Attika.

The ascent of Mount Hymettos is less easy. Its bare, rugged slopes now seem scarcely able to yield flowers for the honey so famed by the poets. Yet, upon examination, one sees even on this barren, treeless spot masses of little wild flowers growing close to the earth.

Between Pentelikon and Hymettos, nearly due north, is the pass which leads to Marathon:

“The mountains look on Marathon
And Marathon looks on the sea.”

On the left of Pentelikon is the chain of Parnes with its three passes; one by Dekeleia, the site of the present king's country palace, the one by which you reach Tanagra, that city which has given its name to the dainty little statuettes so well known to modern collectors; below is the pass of Phyle, that famous pass by which, one may almost say, the liberty of Athens was secured; and the third, the pass of Daphní, marked by the site of the convent with its old Byzantine church rich in mosaics.



PASS OF DAPHNI



DIPYLON GATE

This pass was the highroad to Eleusis, over which the sacred processions passed on their way to celebrate the "holy mysteries." The present road, leaving the Dipylon Gate at Athens and winding in and out through a pleasant country of scattered woodland and open pastures, is almost identical with the old one. For nearly its entire distance it was bordered with gravestones; many are still in place, but some of them have been removed, for their better preservation, to the National Archaeological Museum. A few, temple-shaped monuments, were adorned with paintings.

The grave of Plato was once shown near his favorite haunt in the groves of Akademe, which once connected with the Dipylon Gate. Monuments of statesmen, poets, warriors, and noble citizens lined this ancient way. Plato gives us an epitaph which is singularly touching:

I am a maiden of bronze, and lie on
the tomb of Midas;
So long as water flows and tall trees grow,
So long, here on this spot, by his sacred tomb
abiding,
I shall declare to passers-by, that Midas
sleeps below.

DIPYLON GATE

This "street of tombs" is the only one extant in Greece. Here still may be seen the grave of Hipparete, the wife of Alkibiades the younger. One of the finest monuments is that of Dexileos, a young Athenian who was a valiant soldier in the Corinthian War. Occasionally traces of color are observed on the reliefs.¹

Such a setting seems particularly appropriate to the main uses of this road which conducted the religious devotee to the object of his worship. One of the strangest phases of the ceremonial took place at the first halting place, by the bridge over the Kephisos. Here a spirit of wildest revelry seemed to possess the band, which gave rein to extraordinary acts of license in honor of Dionysos, who "had been adopted into the circle of Eleusinian underworld gods." We do not know its meaning, but undoubtedly there was some symbolic significance involved.

It was on the banks of this stream that Demeter planted the "holy fig tree" which she gave to Phytalos in gratitude for his courteous hospitality when she came, sorrowful and lonely, in search for

¹ See Die Attischen Grabreliefs, von Alexander Conze, Berlin, Taf. II, XIII.

her daughter. This myth of Demeter is one of the most touching of all Greek myths, and like, or more than, all others, was full of pregnant meaning.

A beautiful maiden Persephone (Kore), with her companions, once gathered many-hued flowers in a vale where spring perpetually reigns. Hades, god of the underworld, saw her and his heart was smitten with her beauty. He succeeded, much against her will, in carrying her off on his mighty steeds. On the banks of the river Kyane he struck the earth with his trident and forced a passage to the regions of the dead.

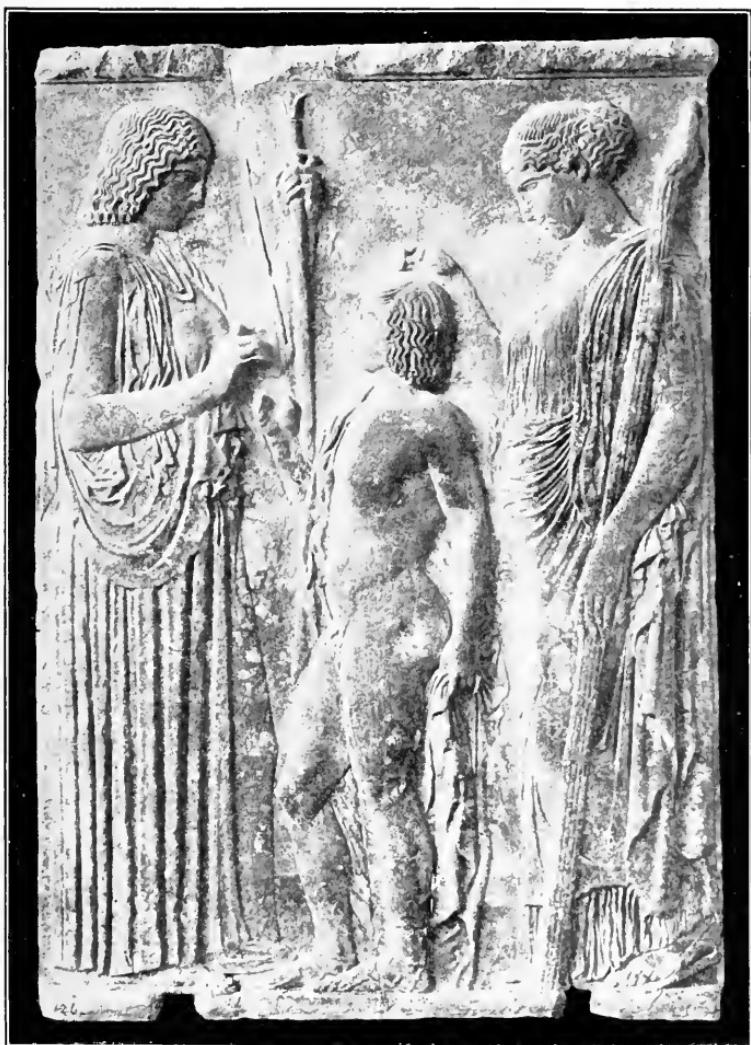
Meanwhile her mother, Demeter, mourned her as one dead, yet sought her from dawn to eve over all the earth. At length, weary and heavy-hearted, she sat down upon a rock, and for nine days and nights sorrowed, unheeding the dews of morning and evening, the scorching rays of the sun, the showers, or the moonlight which shed pale rays of light over her drooping figure. This rock was where the city of Eleusis now stands.

At length an old man, Keleos by name, begged her to come to his cottage near by, telling her as they walked that his only son, Triptolemos, was very ill. Demeter took pity upon the poor father

and restored the boy to life by a kiss, promising that he should become a great and useful man. "He shall teach men the use of the plow, and the rewards which labor can win from the soil," she said.

But Demeter still continued the search for her daughter Persephone, and at length came to the banks of the river Kyane. Here the river nymph floated to her feet the girdle which Persephone had dropped in her flight. Demeter, then perceiving whither she had been carried, laid a curse upon the earth, which caused famine and drought and plague, until the fountain, Arethusa, besought her pity, telling her that, in her flight from Alpheios, through the regions of the underworld, she had passed through the kingdom of Hades, where she had seen Persephone who, although sad, had showed no alarm, but only a wonderful dignity such as became a queen of the lower regions.

Demeter then implored Zeus to restore her daughter, to which he consented on condition that she had taken nothing to eat during her stay in the underworld. But, alas, Persephone had tasted a pomegranate. The Fates finally agreed, however, that she should pass two thirds of her time with her mother in the sunny land of earth among her



ELEUSINIAN RELIEF: DEMETER, PERSEPHONE,
AND TRIPTOLEMOS

flowers and fruits, and one third in the region of the dead with the lord of the underworld.

Her mind now at rest, Demeter remembered her promise to Triptolemos. She taught him the arts of agriculture — plowing, sowing, reaping — and took him in her winged chariot through the known countries of the earth where, under her direction, he distributed valuable grains and imparted to mankind a knowledge of the arts of life, changing men from nomadic, wandering hordes, to well-ordered civilized communities with a social bond.

When Triptolemos returned to his old home, in gratitude and thanksgiving he “built a temple to Demeter in Eleusis, and established the worship of the goddess under the name of the Eleusinian Mysteries, which, in the splendor and solemnity of their observance, surpassed all other religious celebrations among the Greeks.” Shelley invokes the blessing of Demeter thus:

Sacred goddess, Mother Earth,
Thou from whose immortal bosom,
Gods, and men, and beasts, have birth,
Leaf, and blade, and bud, and blossom,
Breathe thine influence most divine
On thine own child, Proserpine.

PASS OF DAPHNÍ

From the Kephisos to the pass of Daphní the road winds through a wooded ravine which intersects the range of Mount *Ægaleos*. It is a beautiful country, lonely, with only here and there a house or tavern. At one quaint little wayside inn we were enchanted to see a group of Greek peasants dancing to the music of pipes and viols amid the flickering shadows, their white full-sleeved shirts and short white pleated skirts catching the light in bright spots of vibrating color.

Beyond the pass of Daphní the road shows here and there traces of mediæval fortifications and the remains of an ancient temple to Aphrodite in the narrowest part of the way. The loneliness and peaceful quiet of this spot are most impressive. In the pines above, the wind softly whispered a minor melody, sighing perhaps the long-lost glory that once was there; occasionally the song of a bird pierced the stillness with its plaintive cry, calling perchance to the spirit of a mate who two thousand years ago sang to that same quiet sky.

The ancient stones which marked the Sacred Way still lie in the roadway half covered by mossy

lichens and straggling grass, now no longer pressed by the sandaled feet of "mystæ," of pilgrims, of worshipers. Just beyond, a turn of the road brings us to a fine view of the Bay of Eleusis, its crescent-shaped shore making a lovely curve of yellow sand against the pale azure-tinted waters. The rocky Salamis holds the outer rim of water in its sturdy grasp, carrying the eye up from the deeper blue of the sea to the pale violets and purples of its rugged sides. It is a fair view, and, like many places in Greece, forms an environment perfect in form and color, well fitted to be the setting of sacred mysteries. Two salt lakes, in which the priests alone were wont to fish, lie like two jewels of turquoise and emerald against the golden sand on the right, and beyond, on the slope of a long narrow ridge, lies Eleusis.

Ah! woe to the traveler who goes to Greece with eyes untrained and mind unprepared! To him Eleusis will be only a poor fever-stricken village, unattractive to the eye and unhallowed by association to the mind. In Greece, if anywhere, one must walk in the light of a high and glorious past, else disappointment will surely be his portion. Eleusis of to-day bears no visible relation

to Eleusis of the past. Yet here was Æschylos born and to this city came the great and wise of many lands from ancient days down to the end of the fourth century.

MYSTERIES OF ELEUSIS

It was in honor of Demeter and her gift to Triptolemos that these mysteries were celebrated twice a year,—in the spring and fall, at the time of the revival and decay of nature,—the Greater and Lesser Eleusinia as they were called. Homer, Pindar, Sophokles, Aristophanes, Plato, all write of these mysteries not only in terms of praise but even of deep feeling. In a brief fragmentary way they refer to the ceremonials,—dramatic representations and forms of penance and worship that were in use and that symbolized the cleansing of the soul from sin, the initiation of the spirit into higher and nobler visions of truth after such purification, and gave glimpses of a future life. Precisely what these mysteries were we do not know, for none but the initiated were allowed to take part in them, and none of the initiated were allowed to reveal them upon penalty of death. The most conspicuous feature was the solemn

torchlight procession that left Athens on the eve of the fifth day of the Greater Eleusinia and passed along through the Sacred Way to Eleusis.

ELEUSIS

The propylaia, or gateway, formed the entrance to the sacred inclosure. Within was the Great



ELEUSIS: LESSER PROPYLAIA

Temple of the Mysteries built upon the foundations of an older temple destroyed at the time of the Persian Wars. This great temple was begun by Iktinos — the architect of the Parthenon — and completed one hundred years later. It was used

for the continued celebration of these mysteries with all their splendid ceremonial from that time until 396, when it was destroyed by the Goths under Alaric.

Little now remains of all that ancient splendor. Excavations by the Archæological Society in 1882 have laid bare the foundations of that temple and also of the more ancient one. Most of the sculptures, the statues of priestesses and gods, reliefs and inscriptions, and many fragments of all periods are now in the little



ELEUSIS: ARCHITRAVE OF PROPYLAIA

museum on the grounds, built under the lee of the akropolis which rises behind, topped by its Frankish tower. From this point is a fine view of the quiet bay, rugged Salamis, and the opposite coast

line; and it is only when one looks out upon this scene—slowly pacing the broad marble foundations of the temple, which tells the story of the past—that the imagination can rise to a just appreciation of all that once made this spot the center of a deeply religious life which Cicero, himself an initiate, said was the *great* product of the culture of Athens. “Much that is excellent and divine does Athens seem to me to have produced and added to our life, but nothing better than those Mysteries by which we are formed and molded from a rude and savage life to humanity; and indeed, in the Mysteries we perceive the real principle of life, and learn not only to live happily but to die with a fairer hope.”¹

¹ De Legg., II, 14, § 36.

CHAPTER I

A BRIEF HISTORY OF GREEK PAINTING

Two sources of knowledge: literature and extant works—Origin of painting—Kimon of Kleoni—Polygnotos, his works in the Portico on the Akropolis at Athens, and at Delphi—Agatharchos—Apolodoros—Zeuxis—Parrhasios—Timanthes—Eupompos—Pausias—Aristeides—Nikomachos—Euphranor—Nikias—Apelles—Protogenes—Antiphilos—Theon of Samos—Ætion—Helena, probable painter of Battle of Issos—Timarete, daughter of Mikon—Eirene—Kalypso—Aristarte—Iaia—Olympias—Nikophanes—Peiraikos—Studios—Fabius Pictor—Ludius.

A knowledge of the art of painting as it sprang up and developed among the Greeks is derived from two sources. On the one hand, Greek literature abounds with references to both famous paintings and painters; on the other, although most of the examples of art to which they refer are lost, yet enough still remains in Greece and elsewhere to give us a very fair idea of the painter's methods in the use of color and the subjects which he depicted. To become familiar with these references in Greek literature we must read the Greek and Roman poets, dramatists, and historians,—

Aristotle, Plutarch, Pliny,¹ Quintilian, Lucian, Cicero, Pausanias; to see the actual remains, it is necessary to go to Greece, to lower Italy, even to Egypt, in order to round out the knowledge we may have acquired already from a close study of the Greek and Roman collections in the best museums of America and Europe.

We are apt to think of Greek art chiefly as an art of architecture and sculpture; but if we read literature aright, we cannot fail to be struck with the most enthusiastic and exalted praise of its painters and paintings. Most of the descriptions which have come down to us, chief among which are those of Pausanias, refer to famous paintings which adorned the public buildings and the temples of the gods, and which were among the priceless possessions of the state; but wealthy private

¹ Pliny died at the time of the eruption of Mount Vesuvius, A.D. 79.

"In his dedicatory letter addressed with the *Historia* to the co-emperor Titus, Pliny has himself announced that 'the twenty thousand matters worthy of attention,' contained in the thirty-six volumes of his work, were 'gathered from some two thousand books.' We must, therefore, regard his work as nothing more than a compilation from other records, in which personal observation plays no part outside the range of contemporary events. An irreparable accident, however,—the total loss of the art literature which preceded Pliny,—has given to the books a unique value." — From The Elder Pliny's Chapters on the History of Art, translated by K. Jex-Blake, with commentary and historical introduction by E. Sellers, The Macmillan Company, New York and London. 1896.

citizens, as in our own day, owned not a few. Pliny says, "All the masters labored for the cities, and the artist was the possession of the whole world."

ORIGIN OF GREEK PAINTING

The origin of Greek painting, like the origin of all other arts, is obscure. Probably the first crude attempts were connected with the industrial arts of weaving and pottery making, and with the decoration of funereal emblems and the images of the gods. There is a legend that a Greek maiden traced the shadow of her lover upon the wall, and thus began the art of graphic representation; the next step naturally was the filling in of such an outline with a flat tone of color, and later, the use of two or more colors to distinguish between costume and flesh. One student of Greek archæology writes: "Philokles, Kleanthes, and the earliest painters are scarcely painters at all; they practice mere outline. Then Ekphantos fills up his outline with red color. Hygiainon and his fellows continue to use only one color till it occurs to Eumaros to distinguish in painting between the sexes; this he doubtless does by introducing white for the flesh of women, and thus marks the first

stage in the progress from monochrome to polychrome painting."

Dionysios, an ancient Greek writer, comments on the paintings preceding the time of Apollodoros: "In ancient paintings the scheme of coloring was simple and presented no variety in the tones; but the line was rendered with exquisite perfection, thus lending to these early works a singular grace. This purity of draughtsmanship was gradually lost; its place was taken by a learned technique, by the differentiation of light and shade, by the full resources of the rich coloring to which the works of the later artists owe their strength."

Kimon of Kleonai is supposed to have lived about the time of the Persian Wars. But little is known of his work save that he "invents foreshortening." He further correctly marks the "articulations and the muscles and 'discovers the wrinkles and windings of drapery.' Panainos in his Battle of Marathon introduces portraiture."

POLYGNOTOS

Polygnotos of Thasos, the next painter whose name assumes distinct prominence, was a contemporary of Pheidias and lived between 475 and 455 B.C.

He first "permits the draperies to reveal the bodies beneath them, and shows at the same time how to give not only movement to the body, as Kimon had done, but also expression to the face." He was the head of a school or group of painters who covered the walls of many public buildings at Athens: the painted gallery of the market place with large battle scenes commemorating Greek victories; the Temple of Theseus at the base of the Akropolis with a series giving various events in the life of that hero,—where were also the paintings of Mikon. Pausanias¹ says: "and near the gymnasium is a Temple of Theseus where are paintings of the Amazons . . . and in the Temple of Theseus is also painted the fight between the Kentauri and Lapiths. Theseus is represented as

¹ Our knowledge of Pausanias is very limited. We know that he lived during the reign of the Antonines, in the second century, and that he traveled extensively in Greece. Much that he then saw has wholly gone, leaving no trace nor evidence of its existence. This applies with particular force to the work of Greek painters, of which scarcely a vestige remains. The written word, then, of this traveler—who evidently was keenly interested in all that he saw and heard, and who so skillfully combines his facts and observations that his book is full of lively interest at the present day—is of peculiar importance to the modern student of Greek art. We have quoted freely from it, but we advise our readers to go to the original if they would catch something of the spirit of that age; for when Pausanias was in Greece he found "every city teeming with life and refinement, every temple a museum of art, and every spot hallowed by some tradition which contributed to its preservation."



TEMPLE OF THESEUS



PROPYLAIA

just having slain a Kentaur. . . . But the painting on the third wall is not clear to those who do not know the story, partly as the painting has faded from age, partly because Mikon has not portrayed the whole story." Pausanias also says: "Now the temple of the Dioskuri is ancient; . . . here, too, is a painting by Polygnotos of the marriage of the daughter of Leukippos, and by Mikon of the Argonauts who sailed with Jason to Kolchi; in this painting Akastos and his horses stand out remarkably well."

But the more important works of Polygnotos are a series of six pictures representing the chief events of the Trojan War, which could be seen "as one goes into the Portico,¹ which they call the Painted Gallery, from the Paintings there." For these famous paintings, the work undoubtedly of Polygnotos' own hand, he was rewarded with the right of citizenship. Pausanias writes: "To the Akropolis there is only one approach; it allows of no other, being everywhere precipitous and walled off. The Vestibules have a roof of white marble, and even now are remarkable both for their beauty and size.

¹ The north wing of the Propylaia, on the Akropolis, Athens.

"On the right of the Vestibules is the Shrine of the Wingless Victory. From it the sea is visible, and there Ægeus drowned himself, as they say, and the Athenians have a hero chapel to his memory. And on the left of the Vestibules is a building with paintings; and among those which time has not



ODYSSEUS APPEARING TO NAUSIKAÄ AND HER MAIDENS

From a Greek vase painting

destroyed are Diomede and Odysseus . . . which Polygnotos painted; who also painted Odysseus suddenly making his appearance as Nausikaä and her maidens were bathing in the river, just as Homer described it. And among other paintings is Alkiabiades, and there are traces in the painting of the victory of his horses at Nemea. There, too, is

Perseus, sailing to Scirphos, carrying Polydektes, the head of Medusa; . . . and among other paintings, to pass over the lad carrying the waterpots, and the wrestlers, painted by Timainetos, is one of Musaios. And on the southern wall Attalos has portrayed the legendary battle of the giants who formerly inhabited Thrace and the Isthmus of Pallene, and the contest between the Amazons and the Athenians, and the action of Marathon against the Persians, and the slaughter of the Galati in Mysia, each painting ten cubits in size."

Pausanias also tells us that "the Plataians have a temple . . . and there are paintings in the temple by Polygnotos,—Odysseus having just slain the suitors,—and by Onatas,—the first expedition of Adrastos and the Argives against Thebes. These paintings are on the walls in the Vestibules of the temple."

But it was at Delphi, in the Assembly room, that Polygnotos painted his most famous masterpieces. From the full description of them, which Pausanias has given, we must infer that they occupied a place of as supreme importance in the development of Greek painting as do the works of Giotto in the growth of Italian art. Pausanias writes: "Above

the fountain is a building which contains some paintings of Polygnotos. . . . On the right as you enter the building is a painting of the capture of Ilium and the return of the Greeks." Under this part, at the right, is the inscription: "'Polygnotos of Thasos, the son of Aglaophon, painted these incidents in the capture of Ilium.' . . . The other



ODYSSEUS CONSULTING THE SHADES OF
TIRESIAS

From a Greek vase painting

details in this fine painting of the Thasian painter."¹

These paintings probably lacked correctness of form, and perhaps composition also in its truer sense, for undoubtedly single objects were still

part of the painting, that on the left, represents Odysseus descending to Hades to consult the soul of Tiresias about his return home. . . . Such is a full account of the various de-

¹ The above extract is a mere outline of a full account of these paintings by Polygnotos at Delphi, which fills chapters xv, xvi, xvii, xxv, xxvi, xxvii, xxix, and xxx, of the second volume of Pausanias' Description of Greece, Bohn's Edition.

used, as in more archaic painting, to symbolize or suggest, rather than depict, the actual scene; yet with these limitations there must have been a grandeur and simple dignity that would explain the high estimate in which they were then held, and which would, no doubt, compel our admiration now as do some of the finer Etruscan paintings of early date. The principles of symmetry and rhythm were already discovered, the laws of balance were obviously followed in the distribution of masses, and with them must have gone grace of line, expressiveness of action, and vigorous movement. Aristotle describes Polygnotos as a character painter, and says that his works are preëminent for their ethnic qualities. Of his figure of Polyxena in one of his Trojan paintings, a Greek epigram expressively states that "the whole Trojan war might be read in her eyes."

It is interesting in this connection to note that at this period, when sculpture was at its most perfect stage of development, painting, although less advanced technically, expressed a grandeur and largeness of conception which was excelled at no later time. Pheidias and Polygnotos were not unequal contemporaries in the fields of sculpture and painting.

AGATHARCHOS

Agatharchos, of Samos, a younger contemporary of Polygnotos, instituted a new style of painting which greatly advanced the art, particularly in the direction of landscape and architectural backgrounds. He was a mural painter, for we know that he decorated the house of Alkibiades; but he was a scene painter¹ also, and, possibly at the suggestion of Æschylus and later of Sophokles, he devoted most of his abilities to that line of art, an important one at the time, requiring rapid and bold execution with large ideality of invention.

"The usual background of a Greek tragedy consisted of an architectural scene, such as a temple, a king's palace, or the like; but at the extremities of this it is clear that landscape distances must often have found a place as well, and sometimes the whole scene consisted of a picture of a camp, or of a landscape pure and simple. . . . It is impossible to overestimate the importance of the invention of scene painting as the most decisive turning point in the entire history of art. . . . It is clear that scenes painted in imitation of nature

¹ The Scenery of the Greek Stage, by Percy Gardner, in The Journal of Hellenic Studies, Vol. XIX, 1899.



WALL PAINTING IN ROME (ODYSSEUS'S SERIES)

Possibly suggestive of style of landscape by Agatharchos

for the decoration of a theater could not have answered their purpose of illusion unless they had been laid out, to some extent, according to the rules of perspective. . . . It cannot be doubted that the principles of foreshortening and the use of lines converging towards a vanishing point had been discovered, and this progress was quite enough to mark a new period, and a new departure in comparison with the previous practice alike of Greece and the East."¹

APOLLODOROS

Towards the end of the fifth century before Christ, at the beginning of the Peloponnesian Wars, was born at Athens Apollodorus, whom Pliny calls the first real master of painting. He combined both landscape and figures in his easel pictures, giving to them, it is said, reality, charm, and substance. He it was "who, by discovering the fusion and management of shade,—we should rather say of light,—first gave to objects their real semblance; thus he contributed to painting its most important factor, and thereby, as an epigrammatist pointedly said, he opened the gates of art to the

¹ History of Painting, by Woltmann and Woermann.

great masters of Greek painting,—to Zeuxis and Parrhasios and their illustrious contemporaries."

While his predecessors, who were mural painters, merely distributed tints within given outlines, he, in these smaller works, actually laid on paint with the brush and softened the outlines of his figures with some attempt at a true relation to the background. His subjects are mainly from heroic legend,—a Zeus enthroned, Herakles strangling the snakes, an Ajax in his ship struck by lightning,—the latter receiving special praise. Pliny says that he bestowed minute care upon his work, and that in addition to his color skill he painted "monochromes in white."

Up to this time Athens had been the chief seat of the painters' art, but now, with the decline of her supremacy, several cities rose into prominence, developing centers of artistic influence which are sometimes classed as separate schools of art. We can scarcely do more than name these main centers, of which there were three of special importance, together with their most noted leaders. We must also keep in mind that as each generation built upon the preceding one, so it in turn carried the laws, traditions, and scientific discoveries one

step farther, until, during the next few hundred years, a standard was attained which, according to contemporary and later writers, reached a marvel of perfection. It is a melancholy trick of fate that not one single example of this wonderful art of painting has come down to us.

ZEUXIS

Zeuxis is the chief exponent of the Ionian group of painters. He was born at Herakleia. He wandered to various cities, studied under Apollodoros at Athens, and established for himself by the grace and brilliant charm of his brush a popular reputation which has brought his name down familiarly to our own day. His subjects were pictures of everyday life,—the lesser gods, a Zeus enthroned, which Pliny highly praises, an ideal Helen for a temple of Hera at Kroton, a Penelope, the personification of domestic virtue, and the famous bunch of grapes which his rival, Parrhasios, succeeded in outrivaling by his clever painting of a curtain, so true to nature that even Zeuxis was deceived.

He passed most of his later life at Ephesus, where he lived in great luxury, spending with lavish hand the means which he acquired by his painting. He

became a sort of popular demigod, appearing at the Olympic festival in a garment on which his name was embroidered in gold.

PARRHASIOS

Parrhasios was born at Ephesus. He, too, went to Athens, where he studied and received recognition, acquiring the freedom of the city in honor of his painting of Theseus, the national hero. Pliny says, "He first gave painting symmetry, and added vivacity to the features, daintiness to the hair, and comeliness to the mouth, while by verdict of artists he is unrivaled in the rendering of outline." In addition to his clever realism in scenes from everyday life, he also chose themes of dramatic interest,—the strife between Odysseus and Ajax for the armor of Achilles, Odysseus feigning madness, and scenes from popular tales. A representation of Demos, personified probably by a single figure, and perhaps suggested by Aristophanes' play of *The Knights*, claimed great admiration, according to Pliny, who tells us of the marvelous variety of expressions which its face revealed, summing up, as it were, all the conflicting emotions of which the human soul is possessed.

From the following account, and from the story of Zeuxis and the grapes, we can see how far we have strayed from the days of Polygnotos and his contemporaries, since now realism and skill in execution take the place of that ethical greatness, that largeness of conception which distinguished the painting of an earlier period.

There are many stories told about Greek painters, for the populace loved then, as now, to associate peculiarities and amusing foibles with the name of genius. We quote from Athenaros, an early Greek writer, who in turn quotes from Klearchos, of Soloi, a few amusing notes about Parrhasios. “Among the ancients ostentation and extravagance were so great that the painter, Parrhasios, was clothed in purple and wore a golden wreath upon his head, as Klearchos says in his ‘Lives.’ Parrhasios, while arrogant beyond what his art warranted, yet laid claim to virtue and would write on his paintings.” Again, “As signs of his luxurious living he wore a purple cloak and had a white fillet upon his head, and leaned upon a staff with golden coils about it, and fastened the strings of his shoes with golden latches. Nor was the practice of his art toilsome to him, but light, so that he would sing at his work, as Theophrastos, in his treatise on Happiness, tells us. And he uttered marvels when he was painting the Herakles at Lindos, saying that the god appeared to him in a dream and posed himself as was fitting for a picture. Hence he wrote upon the painting: ‘As many a time in nightly visits he appeared unto Parrhasios, such is he here to look upon.’”

TIMANTHES

The third member of this group was Timanthes, a contemporary of Parrhasios. Pliny says that in



SACRIFICE OF IPHIGENEIA

Pompeian wall painting

his painting of a hero he "touched perfection," and "comprehended in it the whole art of painting the male figure." His Sacrifice of Iphigeneia was one

of the most celebrated pictures of antiquity. From a well-known Pompeian wall painting of a similar subject we can infer something of the composition and design of the original. The success with which he portrayed grief with its varying degrees of intensity in the countenances of Kalchas, Odysseus, Ajax, and Menelaos shows a skill in depicting the human emotions which called forth the highest praise; and the care with which he conceals the face of Agamemnon, her father, indicating thereby a grief too keen to be expressed, shows an originality of invention quite unexcelled by any previous master.

We are told that in a pictorial competition between Parrhasios and Timanthes—the subject being the contest between Ajax and Odysseus for the arms of Achilles—Timanthes came out victor.

Ancient writers testify not only to the artistic skill of Timanthes, but emphasize still more strongly this ingeniousness of invention, declaring emphatically that “in his works, and in his alone, the spectator seems to see more than is actually there.” We may infer from this that his work possessed a quality of the imagination, apart from skillful technique, that places him in a different class from either Zeuxis or Parrhasios.

EUPOMPOS, PAMPHILOS, AND PAUSIAS

Eupompos is called the founder of the Sikyonian School. Little is known of him save that he was held in high repute there. He emphasized the fact that the artist must go to nature for all the elements of his art. He established a school of drawing which Pamphilos, his pupil, perfected.

Pamphilos was the first who recognized the need for scientific study by the painter, especially a knowledge of mathematics and geometry. It was through his influence that drawing was required in all the boys' schools in Greece. The course of teaching in his studio was said to have lasted twelve years. The famous Apelles was one of his pupils. The fame of Pamphilos rests mainly on his skill as a teacher, although he claims to have developed encaustic painting on wax. By this process the "colors were prepared in little rods heated red hot and laid on with the flat end of a tool. It was difficult to manage, but gave, for small pictures, excellent results." This method enabled the painter to produce much more brilliant color effects than was possible in the distemper painting usually employed.

The most important representative of this school was Pausias, whom we associate specially with great technical improvements in the use of color, both in distemper and encaustic painting. That he possessed skill in the more difficult problems of draughtsmanship may be inferred from the account of his famous picture of a Sacrificial Feast, in which he foreshortened the ox so boldly that the "eye seemed able to measure his length." Pausanias says in his chapter on Corinth (xxvii): "And in it (the Rotunda) there is a painting by Pausias, of Eros throwing away his bow and arrows and taking up a lyre instead. There is here a painting of Drunkenness, also by Pausias, drinking out of a glass bowl. You may see in the painting the glass bowl, and in it a woman's face reflected." Pausias' pictures were so greatly admired by the Romans that several are known to have been taken to the imperial capital at a later period.

In contrast to the scientific and technical skill of the Sikyonian painters there was a group of men, first at Thebes and later at Athens,—and therefore sometimes known as the Theban-Attic School,—who developed a grace of movement, a charm of manner, and a power of expressing human emotions that brought their work into the highest repute.

ARISTEIDES AND NIKOMACHOS

Aristeides and Nikomachos lived about 360 B.C. Both were masters of skillful and rapid execution. Pliny says of Aristeides that he was the first painter to "express the feelings of the human mind, and to paint the soul"; and so famous was he in his own day that of a large picture representing a Battle with the Persians, containing a hundred figures, Pliny remarks that for each figure "Mnason, the tyrant of Elateia, had agreed to pay him ten minae [\\$175]. His picture of a dying mother was carried off by Alexander to his native land." A suppliant, also, was said to be so touchingly pathetic that even the tones of his voice seemed audible. His Dionysos and Ariadne were taken to Rome. Aristeides was specially skillful in rendering pathos. It is said that King Attalos paid one hundred talents [\\$100,000] for a single picture by his hand.

Aristeides was the son and pupil of Nikomachos, many of whose paintings were carried off to Rome: a Rape of Persephone, a Victory, Odysseus, an Apollo and Artemis, and a Scylla. Nikomachos' rapidity of execution surpassed that of all other artists. His pupils were a brother, Ariston, Aristeides, and

Philoxenor, whose picture of the battle between Alexander and Darius was "second to none."

EUPHRANOR AND NIKIAS

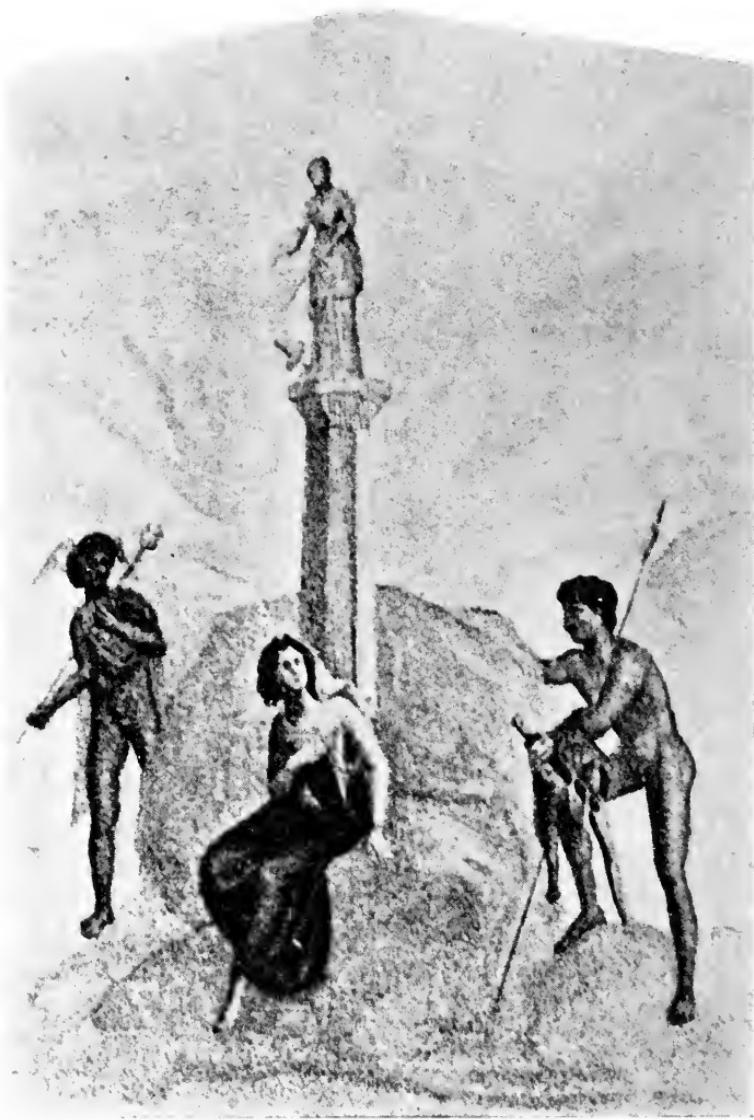
Euphranor, the pupil of Aristeides, was one of the most versatile artists of antiquity. He was sculptor as well as painter, and worked both at Corinth and at Athens. The subjects of his art were historic and political,—a Cavalry Engagement, the Twelve Gods, a Theseus, and an Odysseus feigning Madness. His paintings were bold and masterly, firm in technique, showing special skill in portraying human emotion. It is said that he studied the proportions of the human figure zealously. Pliny states that he "mastered the theory of symmetry." He left treatises on this subject and on the scientific use of color.

Pausanias writes in his chapter on Attica: "And the portico built behind has paintings of the so-called Twelve Gods, and Democracy, Demos, and Theseus restoring to the Athenians political equality. Here, too, is painted the action of the Athenians at Mantinea . . . and in the picture is the cavalry charge. . . . These paintings were painted for the Athenians by Euphranor."

Nikias, the Athenian, pupil of Euphranor, ranks as one of the most highly esteemed masters of antiquity. He was so absorbed in his art that he forgot food and matters of daily comfort. He was careful as to the choice of his subjects, saying that it mattered as much what one painted as how one painted. The list of his works which comes down to us includes battle pieces and sea combats, many famous heroes and "white-armed" goddesses, myths in which gods and heroes figure, and a portrait of Alexander.

He painted large as well as small pictures; one, called *A Questioner of the Dead*, he refused to sell, preferring to present it, as did Dürer one of his so many years later, to his own country "as a token from his hand." Nikias doubtless worked in encaustic. Several wall paintings at Pompeii and one at Rome are possibly replicas of his famous *Io*.¹ Pliny says that he "painted women with minute care." He took special pains in the arrangement of his figures against a background. Many of his pictures were taken to Rome; one, a *Nemea*, was placed in the Roman Council Chamber, another in the Temple of Concord.

¹ See illustration on next page, from House of Livia, Rome.



IO GUARDED BY ARGOS

APELLES

Together with these masters in the age of Alexander and his successors there are many others of renown in whom are summed up, if we read these ancient records aright, the greatness of the past, with, in addition, a skillful mastery of technique which brought the art of painting to an unprecedented perfection. Among these Apelles is undisputed leader, the most famous of all painters celebrated in Greek literature.

Pliny says that he was unsurpassed, that "he of himself perhaps contributed more to painting than all the others together." From Ephesus, where he was born in the twelfth Olympiad, 332-329 b.c., he went to Sikyon to complete his studies under Pamphilos and to acquire the thorough training in technique for which that school was renowned. His reputation soon brought him to the notice of Philip of Macedon, who invited him to his capital. Lysippus, the sculptor, was already there. Apelles thus early became the friend of the young Alexander, who, when he became ruler, made him court painter. His mission therefore was the frequent painting of the king's portrait and the illustrating

of his warlike deeds. One famous portrait adorned the Temple of Artemis at Ephesus. Alexander's outstretched hand held the thunderbolt of Zeus, and the illusion was enhanced by the fact that the face was in shadow. Alexander paid a large sum for this work and used to say that there were two Alexanders,—one invincible, the son of Philip, and one immutable, the work of Apelles.

Apelles also painted the portraits of many of Alexander's generals, as well as the court ladies whose beauty is renowned in song. He was original in his methods for forcing the brilliancy of his pictures, using, it is said, a kind of thin black glazing which subdued and at the same time heightened the effect by unifying the whole into a somber richness,—a method which modern painters sometimes employ.

To his later life belong his mythological paintings. One of the most famous, *Calumny*, has been minutely described by Lucian, and so great was its fame that later painters of various nationalities have tried to reproduce it from his description. Dürer used the subject for a decoration, but Botticelli's *Calumny* in the Uffizi, Florence, is the best known. Apelles' painting, *Aphrodite emerging from the Sea*,



DETAIL FROM CALUMNY

By Botticelli

is perhaps equally famous. This picture was carried to Rome by Augustus and its praise was sung by many poets. Botticelli painted this subject also in his well-known picture in the Uffizi.

Apelles' skill lay largely in his wonderful touch which gave to grace of line and subtle movement of form the added charm of personal style. For that reason he is sometimes called the Raphael of antiquity, winning popularity largely by this ease of manner which always compels popular applause. In portraiture these qualities made him especially famous.

Personally, too, Apelles was a general favorite. Generous to his friends, he was eager for their success,—if we are to believe all that is told us,—as in the story of his friendship for Protogenes, whose pictures he bought at a high price in order to show his appreciation of their superior excellence. If we regard Pliny's words, Apelles had that rare gift of knowing when to leave his painting; in other words, he was able, unlike many modern painters, to stop before the charm and freshness of his first touch had vanished through the introduction of too great detail.

Comparing his work with that of Protogenes, whose style was elaborate and labored, suggesting

by its technique the effort which he expended upon it, he said that "though Protogenes was his equal or even his superior in everything, he yet surpassed that painter in one point, namely, in knowing when to take his hand from his picture." His candor was equal to his genius. He frankly acknowledged the superiority of Melanthios in the distribution of figures, and that of Asklepiodoros in perspective arrangement,—that is, in giving the accurate distances between different objects. It was in that quality, which the Greeks called *χάρις*, that he excelled.

PROTOGENES AND ANTI PHILOS

Following Apelles was Protogenes from Rhodes, who is famed for his extreme devotion to his art, living simply and working under great difficulties of poverty, achieving his results through sheer persistence. He painted a portrait of the mother of Aristotle, the philosopher. Protogenes was also a worker in bronze.

Antiphilos, who worked at Alexandria, Theon of Samos, Aëtion whose Marriage of Alexander with Roxanê is carefully described by Lucian, and Helena, the daughter of an Egyptian, are a few of the

followers of Protogenes. The Battle of Issos, probably by Helena, is one of the best known of all ancient pictures, from its mosaic reproduction in Pompeii, which is now in the Naples Museum.

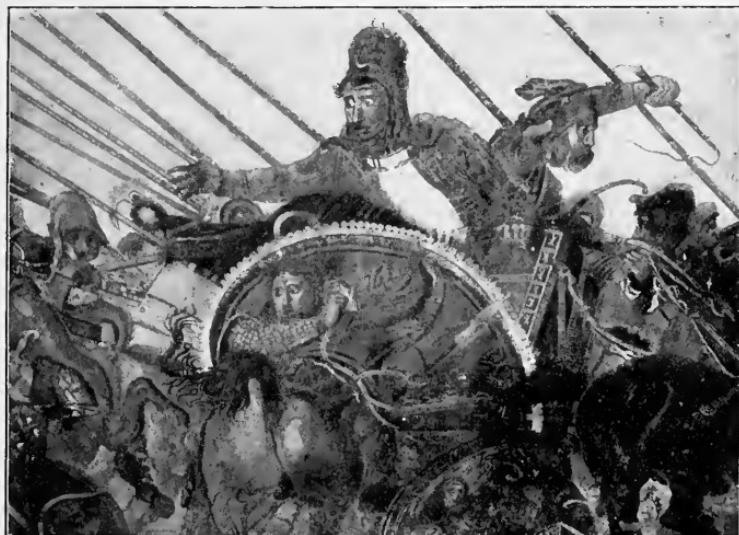
Women, too, held a place of no mean importance. A few of their names with some of their best known



DETAIL FROM BATTLE OF ISSOS
Pompeian Mosaic

works, have come down to us through Pliny: "Timarete, the daughter of Mikon, painted an Artemis at Ephesus, in a picture of very archaic style. Eirene, the daughter and pupil of the painter Kratinos, painted a maiden of Eleusis. Kalypso painted

portraits of an old man, of the juggler Theodoros, and of the dancer Alkisthenes. Aristarte, the daughter and pupil of Nearchos, painted an Asklepios. Iaia, of Kyzikos, who remained single all her life, worked at Rome in the youth of Marcus Varro, both with the brush and with the cestrum on ivory. She



DETAIL FROM BATTLE OF ISSOS
Pompeian Mosaic

painted chiefly portraits of women, and also a large picture of an old woman at Naples and a portrait of herself, executed with the help of a mirror. No artist worked more rapidly than she did, and her pictures had such merit that they sold for higher

prices than those of Sopolis and Dionysios, well-known contemporary painters, ‘whose works fill our galleries.’ Olympias was also a painter; of her we only know that ‘Aristoboulos was her pupil.’”

DECLINE OF GREEK PAINTING

With the decline of Greek culture, painting also lost its distinguishing qualities, and the art assumed a decorative character in which landscape, as applied to wall decoration, attained a more important place. There are still painters, but they are painters of lesser rank, well skilled in technique but lacking the larger conception of earlier work. Their subjects are chiefly scenes from everyday life or decorative landscape motives in which birds and animal forms are introduced.

Among them are Nikophanes, who possessed a certain delicate charm; Peiraïkos, who was a painter of common events; Studios, whose art was decorative in character, and who covered walls of private houses with his delightful scenes of harbors, gardens, groves, villas, and woods, in cheerful confusion and charming vagaries of style. These and others carry on the tradition but without adding any new glory or even upholding the high standard of the past.

Although these later painters worked in Rome, some being of Greek, some of Roman birth, it is not until about A.U.C. 450 that we know of a painter of Roman birth,—Fabius Pictor by name. Others there were, no doubt, but only one, Ludius, seems to receive the special approbation of Pliny, who says of him that he who “lived in the age of the divine Augustus must not be cheated of his fame.” Ludius is to us especially interesting because we can judge of his probable handiwork from remains actually in existence,—a wall painting¹ in Prima Parta, Rome.

From this time on there are no names nor important paintings in the late Roman Empire. Creative art had done its work and, although many artisans and craftsmen carried on the traditions of earlier and more inventive days, their application found outlet chiefly in decorative and industrial modes of expression, which can be linked with no individual names.

¹ See Chapter V, page 312. For color reproduction see *Antike Denkmäler*, Band I, Erstes Heft, Tafel 2.

CHAPTER II

VASE PAINTING IN GREECE AND SOUTHERN ITALY

The making and painting of the vase the work of craftsmen — Common use of the vase — Styles and subjects of decoration — The gods : Zeus, Hera, Athena, Herakles, Apollo — Life of the people, their occupations, training in athletic sports — The deeds of heroes : Achilles, Odysseus — Prehistoric ware from Hissarlik (Troy), Rhodes, and southern Italy — Pre-Homeric ware from Mykenæ, later known as the Geometric, and that found at Athens known as the Dipylon — Style and subjects of decoration of Dipylon — Oriental influences shown at Rhodes, Melos, and Cyprus — Corinthian ware — Naukratis — Athenian ware — Early Attic ware — Black-figured ware, early and later styles — Treatment of human figure — Severe type of red-figured ware — Epictetos and Euphrinos — Fine style — Orpheus vase — Ware from Nola in Campania — Variety of style and workmanship in Athenian ware — Athenian lekythoi — Apulian ware — Campanian ware — Importance of Greek vases to the archæologist.

Thus far we have considered only the first of our two sources of knowledge,— that which literature contributes. Of the second source,— the actual remains of the work of the painter,— Greek vases, mosaics, and wall paintings (the latter found chiefly in lower Italy) furnish us with the most interesting visual proof of the Greek painters' art.

Excavations during recent years have brought to light great numbers of vases both in Greece and Italy; for, according to burial customs, these were laid in the tombs of the dead and thus have escaped destruction from fire, pillage, and the treasure collector. Although these vases do not represent the highest type of painting but, with few exceptions, rather the ordinary decorative industry executed by craftsmen of average ability, yet they show in chronological order the development of an art which held an important place in the life of the people, and they throw valuable light on the general subject of painting, as well as upon the customs, ceremonies, habits, occupations, and beliefs of the Greeks. For this reason, as well as for their inherent beauty, they fill an important place.



GREEK VASE PAINTER AT WORK

THE GREEK VASE

The Greek vase was a common article of daily use. From earliest times, from the beginning of history, the art of making pots, jars, cups, and vases was not an evidence of extraordinary skill but the simple outcome of effort applied to a necessary end.



ARCHAIC VASE: WARRIORS

By degrees other elements than mere utility found their place and, as skill increased, beauty of form and proportion became ends in themselves. With the perfecting of the form the decoration of the vase

came in turn to receive equal attention, and both potter and painter worked together in harmony, until finally the perfect vase reached that extraordinary standard of perfection that ranks it as a model for all time. The style of these decorations varies from the simplest geometrical patterns of the early Dipylon ware to the elaborate

and carefully planned compositions of the best period of the red-figured vase. Almost every subject is represented; and as vases were inexpensive enough to be found in every home, so popular subjects were those most commonly represented,—the myths of the gods, stories of adventure, love and prowess of heroes, the daily happenings, the common occupations of a primitive life. By the aid of these pictures we are enabled to gather a vast amount of information which brings us in close touch with the Greeks as a people, and with the individual experiences of men and women who lived, acted out their life, and died twenty-five hundred or more years ago.

Huddleston writes: "Thousands of vase paintings recount the dealings of the gods with men and the happenings of the epic time, when, as the poets would have us believe, human affairs were specially directed by heaven. . . . The religious teachings conveyed by these paintings is exceedingly important. . . . Although the humble potters are not to be compared with the masters in painting and sculpture, in fixing the ideals of the gods, they must still be accorded the distinction of having reënforced the greater artists, and of

having had a large part in spreading abroad the truth that the gods do shape human destiny and mete out punishment to impious mortals."

SUBJECTS OF VASE DECORATION: THE GODS

Some vase paintings show us the gods assembled in sacred conclave, Zeus presiding; others, battles



HERAKLES AND THE NEMEAN LION

between the gods and the giants, in which each contended for supremacy with superb display of muscle and sinew; or again, Zeus hurls his thunderbolts against some defiant form, or

Athena and Hera attend while Herakles performs his marvelous feats of strength. We thus become easily familiar with the Olympian deities, with Zeus, Hera, Athena, Poseidon, Herakles, Apollo, Artemis, and follow with fascinated interest the story of their personal and private adventures.

It is extremely interesting also to note how the type changes as the skill grows, until after the time of Pheidias an elegance and grace manifest themselves in the character of the composition and the management of line that brings the work of the greater potters—Duris, Brygos, Euphronios, Hieron



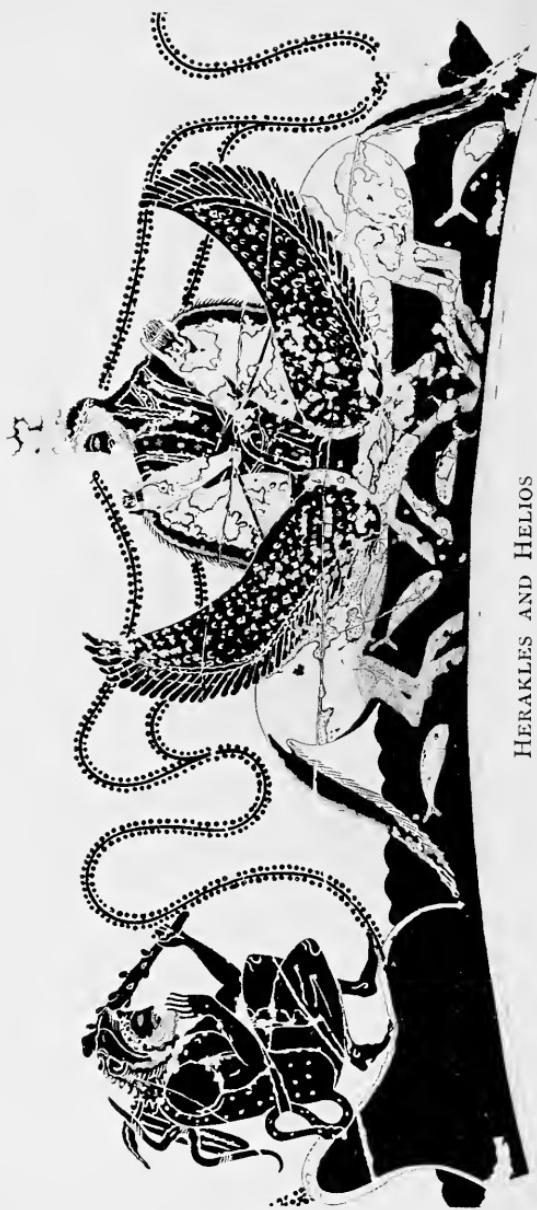
HERAKLES AND ATLAS

—to a plane quite in keeping with the perfection of the greater arts of architecture and sculpture.

The story of Herakles, whose various trials of strength every schoolboy knows, is shown in every detail by innumerable illustrations. Here we see him in actual combat with the Nemean lion,¹ or

¹ Theocritus, Idyl XXV.

HERAKLES AND HELIOS



slaying the hundred-headed Hydra, or capturing the Cretan bull and the Erymanthian boar. Apollo, too, is a favorite hero; there are endless representations which show him in every familiar act,—as sun god, whose locks shed abroad a radiance divine; as musician, holding in his hands the lyre;



THE BIRTH OF ATHENA

as herdsman, as lover of the beautiful Daphne, and as god of the sacred Delphic mysteries.

The adventures of Zeus and his constant interference in human affairs; the birth of Athena, her frequent presence in times of stress, her character as presiding goddess and patron saint of Athens,—these and many other scenes make up a most

interesting series of events and personages. On a famous vase at St. Petersburg is depicted the contest between Athena and Poseidon,—the subject which formed the decoration of the west pediment of the Parthenon. Undoubtedly the vase painting



ATTIC SCHOOL

By Duris

was inspired by the sculptured work; there is even a small sketch of a temple at one side which probably is intended to suggest the Parthenon.

SUBJECTS OF GREEK LIFE

But it is not the doings of the gods which most attract our interest. Pictures which give an insight into Greek life, telling how the people lived, walked, ate and drank, entertained and amused themselves; which reveal their customs of worship, of burial, of ceremonial feasts, of sacred rites,—these take us into their confidence in a familiar

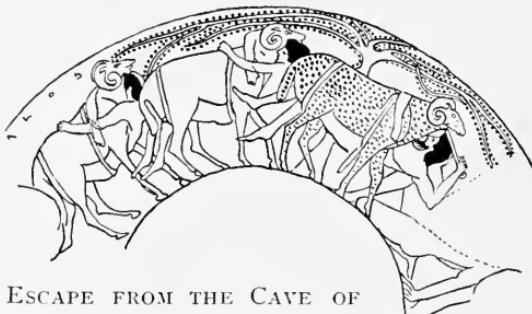
and intimate way that charms us most. We note the varied shapes of the couches, cushions, and coverlets; the tables, chests, altars, sacred and convivial vessels, utensils, and baskets. We can almost reconstruct the color and material of their garments, so well do we know their style and pattern of decoration. We certainly can have no doubt as to their modes of headdress, their coiffures, sandals, and jewelry, their arms, weapons, and implements.



SHOEMAKER AT WORK

Valuable, too, is the light thrown by vase painting upon their occupations: weaving, spinning, grinding the grain, washing, dyeing; and the lighter amusements of playing upon musical instruments,—the lyre, harp, flute, and pipes,—and of dancing. While for out-of-door occupations, plowing, sowing, reaping, gathering of fruits, pressing the oil, fishing, blacksmithing, and shoemaking, pictures tell us far more plainly than words the ancient methods

of performance, many of which are still in use in Greece at the present time, practically unchanged.



ESCAPE FROM THE CAVE OF
POLYPHEMOS BY ODYSSEUS
AND HIS COMPANIONS

youth. "After the sixth year Athenian boys were intrusted to the care of pedagogues, whose business it was to attend them to and from school and the gymnasium. These staid individuals faithfully attended their charges even in the schoolroom. . . . Greek education, embracing language, music, and gymnastics, was a source from which the artist was always free to draw."

Perhaps the greatest interest centers upon the various modes of training that made up the education of all the Greek



ATHLETES

Many vase paintings show the various athletic contests,—discus throwing, spear throwing, jumping, boxing, wrestling, racing, preparations for the games, dressing, undressing, rubbing with the oil, scraping, and bathing. “One of the most interesting bits of testimony afforded by the paintings is that many of the events were accompanied by music; casting the discus and spear, and jumping were at times done to the music of the flute. Even here the time element was never omitted; for the sense of rhythm and graceful movement possessed the Greeks as no other people. . . . Homer delights to introduce us to this musical feature in the games, and the artists have often helped us to appreciate such scenes and to realize more fully the perfect sense of harmony that filled the lives of the Hellenes.”¹ The study of music as an art was also a favorite subject of vase painting.²



YOUTH PLAYING FLUTE

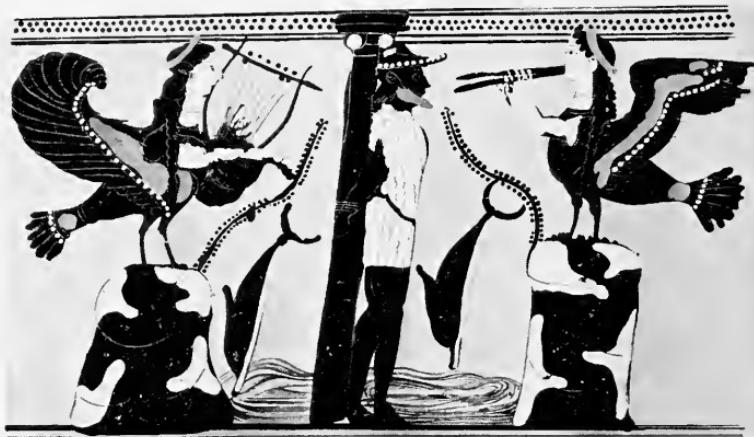
Style of Brygos

¹ Lessons from Greek Pottery, by John Homer Huddleston, A.B., Ph.D.

² See Gerard's L'Education Athénienne, p. 165 ff.

HOMERIC SUBJECTS

In the subjects of the *Odyssey* and the *Iliad* vase painters found a field of the utmost attraction. The adventures of Odysseus, his long wanderings, his exciting experiences, were their never-ending source of inspiration. The escape of Odysseus and his



ODYSSEUS AND THE SIRENS

friends from the cave of Polyphemos, and the other adventures connected with this event, were affairs of special interest, most amusingly and graphically illustrated on a large number of vases.

As for Achilles, his wrath, his loss of Briseis, his grief at the death of Patroklos, and the many incidents connected with his career,—these are recorded

again and again on many vases with a degree of vigor and lively enthusiasm that shows us how dear to the Greek heart was this hero of gods and men.

PREHISTORIC WARE

The earliest prehistoric ware belonging to the pre-Homeric period can be divided into two groups: that which has been found at Hissarlik (Troy), Thera (Santorin), Rhodes, and the earliest vases from Cyprus; and that which is called Mykenæan or *Ægean* ware,—so called because first discovered at Mykenæ, Tiryns, and vicinity, but specimens of which have been found more recently even in Egypt,—and the Geometric, also known at Athens as the Dipylon.

The vases found at Hissarlik are extremely simple in shape, merely spherical with mouth and handles added; they sometimes rudely resemble the human form. They are handmade, and if



ODYSSEUS ANNOUNCING TO
ACHILLES THAT HE IS COME
TO TAKE AWAY BRISEIS

Style of Brygos

decorated, are only bordered with linear patterns scratched in the clay. At Cyprus this type shows more intricate designs, the incision often being filled with white to emphasize the pattern. The color is either red or black. On the island of Thera a few vases have been found in graves. Special



A NAVAL FIGHT

interest attaches to these as we know that they were buried by the eruption of a

volcano which occurred between two thousand and eighteen hundred years before Christ; thus the date is undoubted. They are varied in shape, made of common pale clay, and decorated with red, brown, and black motives derived from animal and plant forms.

At Rhodes forty-three vases were discovered and with them a scarab bearing the cartouch of Amenhotep III, who lived during the sixteenth century before Christ. They are fine in workmanship, glazed, and decorated with marine animals and plants.

In southern Italy, on the shores of the Alban Lake, and on the Esquiline, Rome, specimens have been found similar in style, form, and general

characteristics to those just described. These were no doubt made by the ancestors of the Romans in prehistoric times. Some were discovered in graves buried under three eruptions of Monte Albano. The style is coarse; they are of red clay, hand-made, and imperfectly glazed. These are probably the most ancient examples of keramic art found in Italy.

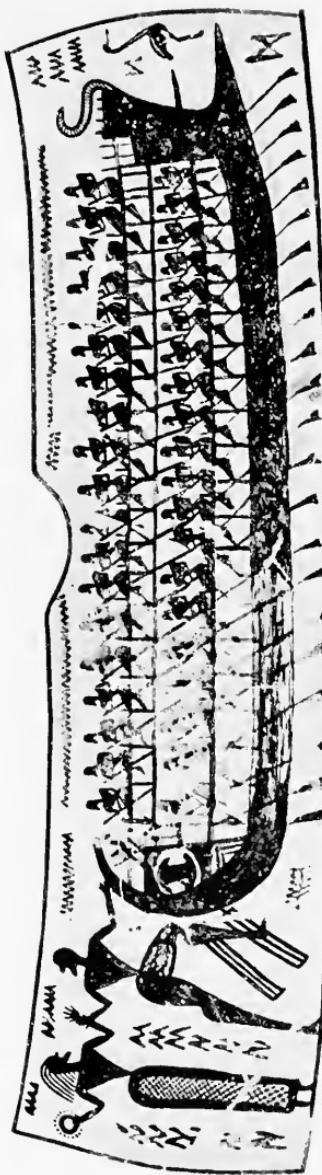
The Mykenæan pottery found by Dr. Schliemann in his excavations at Mykenæ and at Tiryns reached its highest state of development about 1250 B.C. It is therefore pre-Homeric and of earlier date than the Dorian invasion. There seem to be two kinds of ware coincident with an earlier and a later date. The earlier is of a fine reddish clay, highly polished, with decorations in violet, red, or white, painted, not incised; the later group is much more refined, showing a higher standard of civilization. The clay is fine, carefully purified from all dross, of a greenish-yellow or rose-pink color, and decorated with bright red running down to neutral orange tones and black. The designs are mainly of lines, wavy, circular, and spiral, with animal and vegetable motives added. The whole is finished in a rich lustrous glaze.

DIPYLON WARE

A later prehistoric style is known as the geometric. That made in Athens is called the Dipylon¹ ware from the fact that it was found in great numbers near the Dipylon Gate, beyond which lay the chief burial place of the city. The color of the clay is pinkish, and the decorative bands of geometric patterns, zigzags, dots, triangles, concentric circles and spirals are of brown. Sometimes scenes from everyday life or animals and primitive forms fill the open spaces of the bands. The decoration corresponds in character to those early dolls or images of the gods which have been found in graves from Cos, Rhodes, and Crete. This ware, manufactured chiefly at Athens, belongs to about 1000 B.C. and lasted for several centuries.

"The Dipylon vases are not, indeed, in their simpler examples, essentially different from geometrical vases found elsewhere on the Greek mainland and the *Ægean* Islands. . . . The most characteristic features of the Attic or Dipylon variety of the geometrical vases are the following: their form is usually either narrow and very high, especially in the neck, or else of a squat,

¹ Die Dipylonvasen, in *Jahrbuch des Archäologischen Instituts*, 1886, pp. 95 ff.; also A New Vase of the Dipylon Class, by A. S. Murray, in *The Journal of Hellenic Studies*, Vol. XIX, 1899.



DECORATIONS FROM A DIPYLON VASE

cylindrical shape, usually with a flat lid and handles modeled in the form of horses: they are frequently of enormous size, especially those intended to be set up as monuments over tombs.

. . . It is, however, the subjects represented on the Dipylon vases that give them their chief interest. Men and horses are frequently figured, both in a conventional geometrical style of drawing that unduly elongates the limbs and makes the waist unnaturally slim; the upper part of the human body is usually a mere triangle, except when it is covered by a Boeotian shield; the head is almost birdlike in form.

"The scenes are for the most part appropriate to the destination of the vases: funeral processions are a favorite subject, and are worked out with an amount of detail which seems almost inconsistent with the primitive nature of the drawing. We sometimes see the corpse resting on a hearse which is mounted on wheels and overshadowed by a gorgeous canopy. Around and beneath it are mourners, men and women, with their hands to their heads in the conventional attitude of grief. The cortège is accompanied by numerous chariots, and another frieze often contains a band of chariots only, which may be an allusion to the chariot races which usually formed a part of funeral games. . . . These vases show us some of the most extensive representations of scenes from actual life that are known to us in Greek art; mythological scenes are unusual upon Dipylon vases. Thus, so far as the choice of subject is concerned, the Dipylon vase is in the same stage of development that we see in the Homeric description of the shield of Achilles."¹

¹ *Ancient Athens*, by Ernest A. Gardner, published by The Macmillan Company, 1902.

Although the geometric vases were largely associated with Athens they have been found in many other places in Greece, and in Cyprus and other islands of the Mediterranean. In the Greek cities of southern Italy the same style was developed with various modifications.

VASES OF THE HOMERIC PERIOD

Corresponding to this Homeric period and later, the style of decoration changes and shows, particularly at Rhodes in the eighth and seventh centuries before Christ, distinct oriental influences by the introduction of sphinxes, griffins, and other hybrid creatures similar to those found on Assyrio-Babylonian ware. The human figure when introduced is decorative in its treatment. It is interesting to note that the later examples show by inscriptions upon them that the Greek alphabet was already in use.

Melian ware, found on the island of Melos, employed the human figure as well as the forms of animals in its decoration. The drawing is merely in outline upon the natural color of the vase. The subjects are taken from Greek mythology, but are treated in an oriental manner.

It is at Cyprus, however, that the greatest activity in ceramics can be traced. The situation of the island, in the eastern end of the Mediterranean, made it peculiarly open to the influences of the Orient. The island was originally a Phoenician settlement to which the Greeks came for colonization,

according to Perrot, in the tenth or ninth century before Christ. There are a few early Cyprian types of pottery which even precede the Greek colonization. One is somewhat sim-



ÆNEAS CARRYING ANCHISES

ilar to the style found at Hissarlik (Troy),—a red or black ware decorated with zigzags and geometric patterns; another is contemporary with Mykenæan ware,—a pale yellow with lines in neutral orange and red. The usual type of vase, however, was pale yellow decorated with grotesque animal forms or with concentric circles. Their shapes were as

grotesque as their decorations,—flat, spherical, oval, or jug-shaped; they belong to about one thousand to six hundred years before Christ.

CORINTHIAN WARE

With the Corinthian¹ ware we come down to the period of known history, to the seventh and sixth



ACHILLES AND NEOPTOLEMOS

centuries. Its peculiarity is the oriental character of its decoration. It was undoubtedly produced at

¹ The clay of Corinth contained only a small portion of oxide of iron compared with aluminum, and the Corinthian vases are therefore pale in color and have a powdery surface; while the clay found in the territory of Tanagra in Boeotia, the neighboring state to Attica, and in Attica itself, contained more oxide of iron and was esteemed for its warm color, which was so greatly admired that the potters frequently added even more of that ingredient.

or near Corinth, although examples are found in various parts of Greece, in Sicily, and in Italy, to which it was exported. The characteristics of this Corinthian ware are distinctly individual. Its color is pale greenish yellow, decorated in black silhouette with bands of figures, usually animals,—griffins,



EOS, THE DAWN, PURSUING
TITHONOS

Style of Brygos



YOUTH KEEPING TIME;
MAIDEN DANCING

Style of Brygos

sphinxes, birds,—and, in the later vases, human figures grouped to portray mythological scenes. Certain colors of red and violet are used with the black, and the details of the figures are sharply emphasized by lines cut into the clay. In the spaces unoccupied by figures, rosettes, stars, flower forms, and circles are used which give the band a solid decorative effect.

Naukratis, a Greek colony in lower Egypt, produced a peculiarly delicate white ware, on which the decorations are painted in neutral orange and yellow. The Cyrene pottery is similarly white, decorated in black and red, with bands of geometric ornament and plant motives; wine bowls—the



THE GHOST OF PATROKLOS HOVERING OVER
THE GREEK FLEET

kylix—are frequent forms, decorated with mythological scenes, convivial feasts, or subjects appropriate to the festival.

ATTIC WARE

Previous to the sixth century before Christ, Athens, probably on account of her commercial importance,—situated as she was midway between the East

and the West, between the islands of the *Æ*gean and the shores of southern Italy,—shows strongly the influence of other styles of ware upon her own. From these styles she appropriated the best,

gradually learning to perfect her form and to eliminate all that was less desirable both in shape and in decoration. By the second half of the sixth century before Christ a dignified simplicity of style had



FRANÇOIS VASE—ETRUSCAN

become the standard, while sober black and red alone were used to give richness of effect to the decoration,—an effect which depended in a great measure upon the skill and vigorous handling of the draughtsman. Fine examples of this ware are found in widespread localities,—on the shores of the Black Sea and in Etruscan cemeteries.

Of the earlier Attic vases which show Corinthian influence some are exceedingly interesting on account of the mythological subjects which figure largely in their decoration. One of the finest examples of this early Attic ware is the François vase in the Archæological Museum of Florence. It is covered by five horizontal bands of decoration,—single figures and boar, centaurs and horses, horsemen and chariots, horseman and standing figures, and winged griffins and ornaments. The main bands represent mythological subjects, the chief scene being the marriage of Thetis, the sea goddess, with Peleus. The vase is signed by both potter Klitias and painter Ergotimos, and belongs to about 500 B.C.

BLACK-FIGURED STYLE

Of the later more improved type which lasted for nearly two hundred years there are two styles, both called the black-figured ware.¹ At first the body of the vase was left red, the decorations being added in black, in bands or spots of ornament or groups of figures. Following closely upon this

¹ Some Black-Figured Vases, by H. B. Walters, in *The Journal of Hellenic Studies*, Vol. XVIII, 1898; and Notes on Amasis and Ionic Black-Figured Pottery, by G. F. Hill, in same journal, Vol. XIX, 1899.

method was the opposite style in which the body of the vase was painted black, the figures or ornamental designs being painted black against a band of red, which had been left for the purpose of decoration.

In point of technical finish most of these black-figured vases are fine examples of the craftsman's art. The glaze is very rich, lustrous, producing an effect splendid in its simplicity and reserved dignity. Over the natural warm color of the clay a rich reddish color is added, which, in contrast to the brilliant black varnish, produces an effect of subdued richness extremely pleasing. The figures are outlined with a sharp tool which cuts a slight groove. The folds of the garments are similarly though less deeply cut. The colors of white and dark red are often added.

A curious method of discrimination in the treatment of the human figure is observed. The eyes of the women are long and almond shaped; those of the men are round. The flesh of the women is white, while that of the men is black. These decorative compositions are often full of life and movement, expressive of vigorous action. They are well drawn, indeed often they are remarkably fine in proportion

and action, with well-managed groups in which foreshortened effects are depicted with great skill. The pictures usually relate to mythological subjects in which the gods and goddesses, particularly Athena, figure prominently. They represent as well



THE MARRIAGE OF ZEUS AND HERA

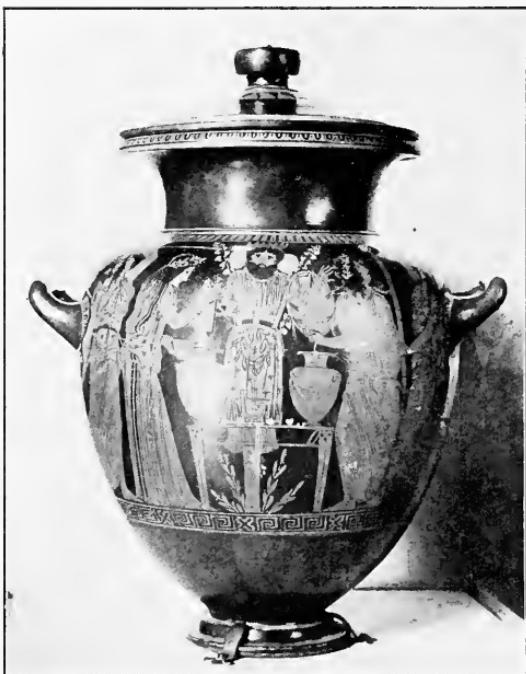
almost every phase of Greek life, from the celebration of the festivals of the gods to the sports and games and occupations of everyday life.

RED-FIGURED STYLE

Contemporary with this style and following it we find the reverse treatment, in which the entire background is black, leaving the figures alone red. With this red-figured ware the potter's art reached its highest point of development. Vases of this character show by their varied workmanship, both

in drawing and composition, that they covered a long period of time, reaching from the simplest and crudest archaic designs, called the severe type, to

the most perfect examples of potter's and painter's work. In the severe type the subjects relate to every kind of occupation, to games, races, feasts, household activities, and the simple ordinary events of the daily life. The names of Epik-



SACRIFICE TO DIONYSOS

Amphora, severe style

tetos and Euphronios sometimes occur on these vases, but there were many masters of great excellence.

About the middle of the fifth century before Christ a decided change appears in this red-figured ware.

The stiff archaic forms of the severe style disappear and a fuller, rounder, more dignified character of decoration takes its place. Some strong influence evidently affected the potter's craft. Dümmler, a German scholar, attributes this change to the great painter, Polygnotos, who came to Athens about this



SCENE FROM A POTTERY: PAINTING THE VASE

time, and whose large, noble style, idealistic tendencies, and strong ethical qualities made a deep impression upon the painters who were there. From that time this fine style assumes a first rank,—a place which it holds until the decline of Greek art.

The Museum of Fine Arts, Boston, has a particularly fine example of this ware in the Orpheus vase. Orpheus, still mourning the loss of Eurydike, cares

not for the charms of other Thracian women, who therefore put him to death. The tragic story is told with a reserve and simplicity which indicate a master's hand. The faces are beautiful, the attitudes full of movement but not violence, and the whole is admirably composed. The calmness of those who are about to commit a violent deed is quite consistent with the Greek idea of an unemotional art. It is sculpturesque in treatment and reminds one of the pediment group from the Temple of Zeus at Olympia, in which the faces of the resisting women express no anguish nor even violent effort, although their attitudes are full of active opposition.

One variety of this red-figured style has been found in large numbers in the graves at Nola, in Campania, Italy. These amphoræ were probably wrought in some pottery in Athens, which made a specialty of a certain slender type. A single figure, either a youth or maiden, usually decorates one side; opposite is often a group of two, whose forms are wrought in delicate lines expressive of a master's individual touch. These slender figures accentuate the long sinuous curves of the vase. A brilliant black glaze covers the surface.



DETAIL OF DECORATION FROM THE ORPHEUS VASE

These vases are varied both as to style and character of workmanship. Some of the subjects are much more carefully drawn than others. This care, particularly in details, increased in later times and became, during the age of Perikles, a means of changing the character to a large extent from the



THE SLAYING OF AIGISTHOS

noble, dignified style of Euphronios to a finer, more complicated manner of expression. When not carried to excess this delicacy has often a fascinating charm. The hair is no longer treated in broad masses but is broken into smaller waves. The lines of the drapery, which are drawn with great nicety of finish, reveal the delicate, tremulous touch of the hand in an appealing, personal way, full of charm.

LEKYTHOI

In the second half of the fifth century before Christ a special kind of Athenian vase is found in which several colors were applied to a white ground. The white color was added to the vase after firing and its surface was smoothly polished. Upon this surface the pictures were drawn and various colors — red, yellow, blue, violet, a neutral orange, and sometimes green — were added to complete the effect. The colors were bright, but so delicate that, unless the vase were glazed, they quickly disappear upon exposure to the air.

These Athenian lekythoi¹ were used chiefly for burial purposes. The subjects of their decoration were usually scenes from the underworld. Both workmanship and color remind one



LEKYTHOS

¹ See Some Early Funereal Lekythoi, by R. C. Bosanquet, in The Journal of Hellenic Studies, Vol. XIX, 1899.

of the figurines¹ from Tanagra, which at this time and later were popular throughout Greece.

One writer, who was deeply impressed with the splendid collection of vases, and of lekythoi in par-



THREE WOMEN MOURNING BESIDE A DEAD YOUTH

From an Athenian lekythos

ticular, in the National Museum at Athens, says: "These white lekythoi are the most beautiful products of the keramic art, and belong exclusively to Attic art, although some of them have been found at Eretria. They date from the middle of the fifth

¹ See page 241.

to the middle of the third century before Christ. The drawing on these vases is delicate yet free, with a pure, almost severe outline, to the figures; and these slight tints of pink and blue are laid on creamy white ground, and are lovely because moderate in tone and touched so lightly.



THREE FIGURES AT A TOMB

From an Athenian lekythos

“ Their form is simple, limited, and precise, but of exquisite elegance. The neck and foot of the vase are covered with black varnish, and the contrast of black and white is most pleasing. They are exclusively sepulchral vessels with a religious symbolism, the paintings representing: first, a kind

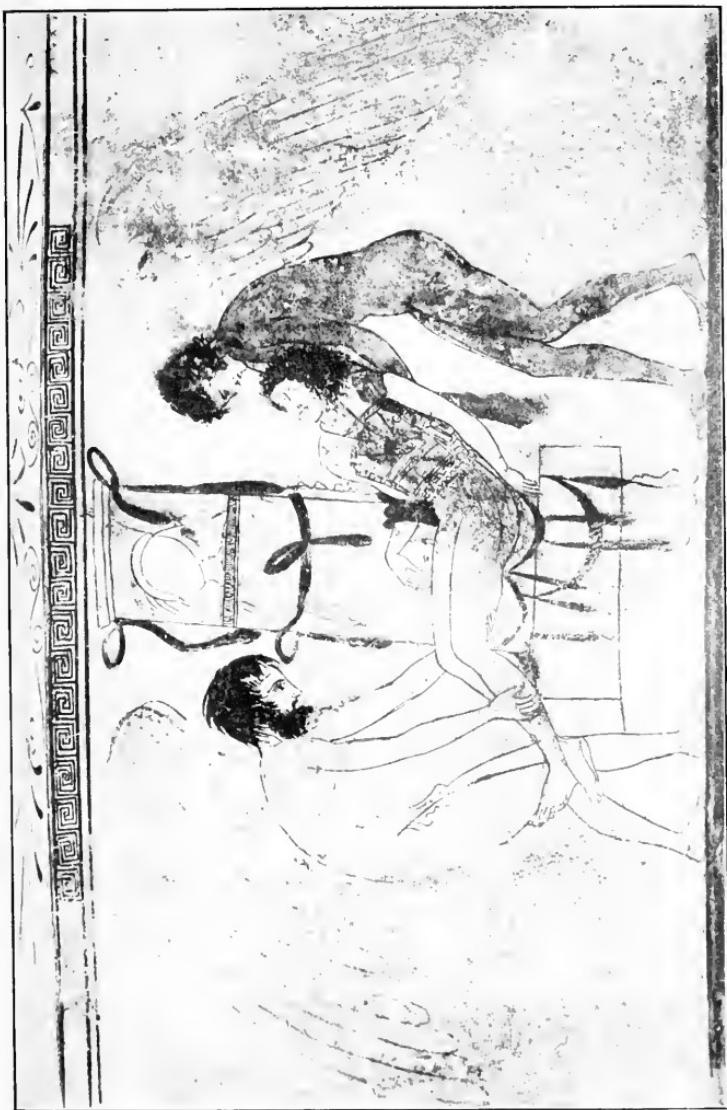
of funerary cult, as in the offering made to a stele where a maiden holds a basket of flowers before a monument; second, the exposition of the dead; third, the deposition in the tomb; fourth, the descent to Hades, with the boat of Charon and other scenery of the world of shades.

"There is a scene upon a funeral vase of the deposition of the dead, where Thanatos, angel of death, with wings (we get our winged angels from Greek art), is laying down the body of a young girl in the grave, reverently and softly, the drawing simple and clear, done rapidly with firm hand and pointed stylus. . . . One noble picture I remember is that of a young warrior in full armor offering his shield at the stele of a companion in arms, his form and face manly, and the action full of modest and earnest reverence.

"There is variety in these scenes and groups, but all is kept down by severe taste, and evidently the best artistic talent is made use of, so that Greek drawing shows as much skill, grace, and æsthetic sentiment as Greek sculpture or Greek architecture.

"There is another scene of deposition in which two angels are engaged in depositing carefully and tenderly the body of a maiden in a tomb, while

YOUNG WARRIOR BEING LAID IN A TOMB BY DEATH AND SLEEP



Hermes, the god who conducts spirits to the lower world, stands silently by as a witness.

"Some of these vases are of larger size, truly superb objects, and, to my eye, they are the most lovely products of Greek genius, pure and delicate exhalations of art, blending the highest perfection of form with the subtlest feeling; and they show the Greeks to have been a refined people who, though with a strong tendency to the sensuous, had thoughts of elevated purity and purified affection."¹

APULIAN AND CAMPANIAN WARE

After the time of Alexander vase painting in Greece ceased to create new products, but in lower Italy, especially in Apulia, there developed what is known as the rich style. The size of these vases is imposing and the ornamentation most elaborate. The figures are arranged in rows or grouped on either side of a central pillar, giving an impression of splendor and gayety. The subjects are usually connected with temple worship or ceremonials for the dead, in which many figures play a varied part. Sometimes inscriptions and names explain the

¹ Greek Art on Greek Soil, by James M. Hoppin.

characters and subjects. Bright colors — yellow, blue, and crimson — are used and great freedom of fancy is shown.

The Campanian vases from Nola, Capua, and Cumæ are similar, but still brighter in color, crowded with figures and ornaments. They show some Greek influence but are an individual type; the finest examples are to be found in the Naples Museum.

By the latter half of the third century before Christ, when Greece came under the power of Rome, even the manufacture of these had ceased, and the potters' craft both in Greece and Italy lost its vitality and became, like the finer arts of painting and sculpture, a thing of the past.

Outside of Athens, whose National Archæological Museum contains the largest collection as well as the finest examples of Greek vases, the museums of Naples, Rome, Berlin, Munich, Vienna, Paris, London, Cambridge, and Oxford all have notable collections. In America there are a number of fine examples to be found in private galleries and in the collections of various universities and colleges. Most of the museums of our larger cities have a fairly representative number. The Metropolitan

Museum of New York has on exhibition about one hundred and fifty vases, exclusive of the splendid Cesnola collection from Cyprus. The former represent the various styles and periods from earlier to later dates and include some rare examples. The Museum of Fine Arts, Boston, is fortunate in having a collection that compares favorably with those of foreign cities both in number and quality.

IMPORTANCE OF VASE PAINTING

It is significant to note the high value which a modern writer upon archæology places upon Greek vase painting. He says: "It is interesting to find among the dedications discovered on the Akropolis during the excavations in 1884-1885 several by the great Athenian potters of the end of the sixth century before Christ,—Andokides, Euphronios, and others. It is a fresh proof of the wealth of these potters and the consideration which they enjoyed. Many beautiful fragments of vases bearing the names of Euphronios, Hieron, Skythes, and other vase painters have also been recovered, and these, though in themselves of no very great importance, have given us evidence long looked for as to the date and source

of the beautiful black-figured and the early red-figured vases which now form so prominent a part of the treasures of the great museums of Europe.



DEATH OF MEMNON

"There is no class of ancient monuments which has risen so rapidly of late years in the estimation of archæologists. The students who take the pains to understand Greek vases soon discover not only that their art is, within the limits which it studiously observes, most admirable, but also that they carry with them more of the flavor of ancient life than

even sculpture or coins. They not only give us abundant information as to the beliefs, the cults, and the customs of Greece, but they put us at once, if only they have escaped restoration in modern Italian workshops, on terms of friendship with the potter who molded and the painter who decorated them.

"Clay with its marvelous durability preserves for us not only the ultimate design of the worker but his first sketch, his second thoughts, his mistakes and carelessness, his happy inspirations, and the obstacles which interfered with their realization. A vase bears the same relation to a sculptured relief that a diary bears to a formal historical treatise. It is more local, temporal, personal.

"At the same time vases are among our most serious documents in matters of mythology and mythography. Every year they are used more and more for comparison with the plots of the tragedies of *Æschylos* and *Euripides* and the lyric tales of *Pindar*. Writers now apply the test of vases, as they are perfectly justified in doing, in order to determine the comparative antiquity of various versions of Attic myths and their popularity among the people. . . . In contact with the

actual works of the Attic potters the conventional compositions of the Alexandrian mythologists fall to pieces, and we have in their place myths living



APHRODITE RIDING ON A FLYING SWAN

Showing faint traces of the first sketch by the artist

and growing, crossing and recrossing, springing from the heart of the people and finding expression in their customs."¹

¹ New Chapters in Greek History, by Percy Gardner.

CHAPTER III

COLOR AS APPLIED TO ARCHITECTURE AND SCULPTURE

Use of color upon Greek temples — Ægina, Athens, Sicily, southern Italy, Paestum — Color upon Doric and Ionic orders — Olympic temples and sculpture — Temple of Zeus, Olympia — Temple of Theseus, Athens — Athenian love of color in dress — Its natural application to architecture — Color upon the Parthenon — The Propylaia — Color applied to sarcophagi — Alexander sarcophagus from Sidon — Colors employed — Realism — Expression — Lion hunt — Archer, nude runner, Alexander — Brilliant effect — Color as applied to sculpture of early images and reliefs — Colors used — Votive statues found on Akropolis in excavations of 1885 — Color on these statues — Their significance — Style of costume — Relation to vase painting — Herakles and the Monster Typhon — Pediment groups with lion and bull — Hermes — Statue of Zeus, Olympia — Statue of female figure from Delos — Figurines, number and style from Tanagra and elsewhere — Process of making and decorating.

The study of painting in Greece would not be complete without some mention of the application of color to architecture and sculpture. That color was usually applied to the stone after the marble had left the sculptor's hands modern archæologists agree. The fact is proved both by the testimony of ancient writers and by undisputed visual evidence, particularly since recent excavations have so greatly

added to our store of material. This chapter, therefore, is made up of extracts from modern writers on archæology, many of whom have taken part in those recent excavations which have yielded such splendid results to the modern world. We have not, however, cared to quote any of the many theories which abound in archæological literature, preferring rather to deal simply with statements of actual facts, about which there can be no question.

THE USE OF COLOR UPON GREEK TEMPLES

“For a long time the idea that painted decoration was applied to Greek temples was rejected as insulting to Greek art. The polychromy of the temples has been admitted in our own day, and then only after long discussion. This is not the place to recall the several phases of the discussion, nor to show how modern prejudice has slowly yielded to the logic of facts.

“To Hittorf belongs the credit of having united the arguments in favor of polychromy, according to which every part of the temple was coated with striking colors, under which the whiteness of the marble entirely disappeared. A more moderate theory, representing a system of partial monochromy,

admits the use of painting in a manner more restrained and more in keeping with the sober taste of the Greeks.

"Furthermore, it has been proved that polychromy varied according to the epoch, in a retrogressive movement; at first applied liberally to the stucco



TEMPLE OF NEPTUNE, PÆSTUM

which coated archaic temples, it was reduced with the progress of time and with the better taste of the schools. . . . The traces of painting observed in various architectural members of the temples in Ægina, Athens, Sicily, and Magna Græcia aid in the reconstruction of the painted decoration of the Doric temples of the sixth and fifth centuries before Christ. In the time of Peisistratos the columns appear

to have been painted a pale yellow; the color was applied to the stucco coating of the stone, which offered a fine and smooth surface to receive it.

"It is not known whether it was customary to paint the capital; the capitals of the portico at Pæstum, however, should be mentioned where the



TEMPLE OF ATHENA, AEGINA

painted palm leaves are still visible, the remainder of the stone having been corroded by the sea air.

"The architrave in Aegina was painted in a uniform red tint, which served as a background for the gilded shields and for votive inscriptions in metallic letters. Above the architrave the frieze

presented alternate triglyphs in blue and metopes in red; on the red background of the metopes carved bas-reliefs, with their accessories of gilded bronze, stood out most distinctly. The mutules of the cornice were blue.

"In the pediment the tympanum had a blue background, throwing into relief the sculptured figures within it; the moldings surrounding the tympanum were decorated either with red and green leaves, or with red and blue leaves. Add to this, above the entablature, gutters colored in vivid hues, tiles, acroteria, antefixes of marble or of terra cotta decorated with palm leaves or with Gorgons' heads, and one may form some conception of archaic polychromy, with its decided tints, which are in perfect accord with the austere lines of the early Doric.

"When the proportions of the temple became more elegant, and marble was substituted for stone, and in consequence more finished work was required, the colors were distributed less lavishly than before. The Ionic order, especially, employed polychromy with refinement and moderation. The delicate lines, the exquisite chiseling of the marble, which ran like lace around the

gorgerins of the capitals and under the voluted abacus, could not be hidden under a bed of color.

"The color merely outlined these features in order to bring them out from the whiteness of the marble, flooded as it was with glowing light; and to the vivid reds and blues were added the brilliancy of gilding. This is proved by an inscription of the ninety-second Olympiad, giving the account of



IONIC CAPITAL, SHOWING COLOR

some expenses of the Erechtheion. We find there mentioned 'one hundred and sixty-six leaves of gold at one drachma each,' which were intended for the gilding of the eyes of the volutes and for the ornamental work in the ceiling. But here, as in the Doric order, there was no rigid system; the use of polychromy varied with the tastes of architects and with the traditions of the schools.

"Observations made upon the ruins of Ionic edifices at Priene, Didymi, Ephesus, Halicarnassus, and Athens make it possible to note to what

extent polychromy was associated with the Ionic order. Two colors, red and blue, were principally used. The former was reserved for backgrounds and for parts in the shade, which it brought out with its deep tints; thus at Halicarnassus the ruins of the mausoleum show us rows of carved pearls standing out from a red background; sometimes red was employed to outline the egg and dart ornament on the darts and on the shell of the ovules.

"Blue was applied to the higher, more lighted surfaces,—to the bases of the ovules, for instance,—while the more salient details remained white. From this arrangement a harmony of colors resulted, subdued and yet brilliant, warm and intense shadows, blues softened by the sunlight, and finally the exquisite carvings, preserving on their more salient surfaces the brilliant whiteness of the marble in all its purity.

"The laws of polychromy can be rigorously established only after a minute study of all the data, which seems not yet to have been made. It can at least be said at present that in all points it was in perfect harmony with Greek genius. This system, so contrary to our modern tastes and to our

views as to the divisions between the arts, teaches us once more to what an extent, in the soul of the Greek, the most diverse arts could be made to unite for a common object. We can, furthermore, but imperfectly understand Greek polychromy if we fail to remember the conditions of climate which rendered it almost necessary. In that golden light the uniform tint of marble would have been monotonous; details would have been lost in the unbroken white sheen, which the brilliancy of the summer sun would have rendered almost blinding. It was necessary to accent the chaste lines of the edifice, to give distinct effect to the details of exquisite workmanship, and to brighten them by brilliant hues, which wonderfully harmonized with the clear radiance of the sunlit heavens.”¹

OLYMPIA

“The color used on these walls and on the walls of other Greek temples must have made their appearance quite different from our common notion of them. They shone in strong, positive colors. Under the brilliant heavens of Greece these

¹ A Manual of Greek Archaeology, by Maxime Collignon, translated by John Henry Wright.

structures responded to the warm sky tints and the lively imaginations of the people.

"The primitive colors were employed in mural painting,—red, yellow, blue, black, and sometimes violet,—but in a variety of hues and decorative patterns, combined also with gold and bronze ornamentation. The use of color on statues was, undoubtedly, more modified, but one may be sure that the painting which was laid on the most beautiful marble statues was sparing and without injury to them, with a chaste and exquisite taste that did not merge into the coarsely realistic."¹

TEMPLE OF ZEUS, OLYMPIA

"The metopes by an unknown artist, from the Temple of Zeus, representing the various labors of Herakles, though showing the same qualities of art, are certainly more pleasing than the pedimental groups. They are not, indeed, without rudeness and stiffness, but in their backward style there is the charm which so usually marks the works of early Greek art, but which the pediments have lost, without getting knowledge and mastery in exchange.

¹ Greek Art on Greek Soil, by James M. Hoppin.

"One of the most marked characteristics of the metopes is the want of elaboration in detail. The hair and beard of the figures are merely blocked



METOPE FROM THE TEMPLE OF ZEUS
HERAKLES CLEANING THE STABLE OF AUGEIAS

out; the parts of the garments are not clearly distinguished from one another. Critics have long seen that the artist who made these groups evidently

trusted chiefly to the use of color for the effect of his compositions. An actual discovery has entirely verified this conjecture.

"Among the discoveries is a head of Herakles, from that metope wherein he is strangling the



METOPE FROM THE TEMPLE OF ZEUS
HERAKLES CAPTURING THE CRETAN BULL

lion. Of this head, the hair and eyes still bear distinct traces of color. In the group of Herakles and the bull, the background was blue and the body of the bull brown. Another metope has a red background.

"It is thus quite certain that the sculpture of the metopes of the temple was painted throughout, and, indeed, the pedimental groups were also painted, for a part of the chlamys worn by the middle figure of the western pediment has been found, still stained with a deep red color. And color was not confined to the sculptures.

"All the buildings of Doric order at Olympia are largely colored in red and blue. The pillars are not colored, but the triglyphs are of an intense blue, the abacus beneath them red. Of the cornices the cymatia have blue and red leaves alternately, and the viæ are blue and red. It is clear from these very exact indications that we shall always greatly misjudge Greek architecture and sculpture if we think of them as cold and colorless.



ARCHITECTURAL DETAILS FROM
OLYMPIA, SHOWING COLOR

Although the colors of the ancients may seem crude and their juxtaposition harsh, yet it is certain that the climate of Greece requires that the brilliancy of marble should be moderated by color of a strong degree. The Athens of our day, because the mansions in it are built of pure white marble, is most dazzling to the eyes, and all beauty of form in the buildings is lost amid the glare of the cloudless Athenian sky."¹

THE TEMPLE OF THESEUS AT ATHENS

"The Theseion has preserved to a remarkable degree the traces of the colors with which it was originally painted; there is some conflict of evidence as to details, especially since much of what once existed has disappeared within the last half century or so. It seems fairly clear, however, that here as elsewhere the broader masses, such as columns and architraves, were left plain, and that the coloring was confined either to the smaller moldings or to such surfaces as were subdivided in detail.

"Thus, the triglyphs were blue, and the mutules also, while the drops projecting from the latter were red, and red was also used for other small surfaces.

¹ New Chapters in Greek History, by Percy Gardner.

The background of the metopes, too, was red, while that of the continuous frieze over the inner columns was blue. And in many cases where the color is lost, the various weatherings of the surface show the leaf pattern and other designs that once ornamented the moldings.



TEMPLE OF THESEUS, ATHENS

"A much-disputed question is whether such pattern ever existed on the echinus of the capital; but the balance of evidence, as well as of probability, appears to favor the opinion that the echinus was left plain. . . .

"The metopes are not all sculptured but only those of the east front, ten in number, and the

four on each side adjoining the east front. These metopes have all suffered greatly from the weather, and many of them are barely distinguishable at present. . . . The ten metopes of the east front represent the labors of Herakles, and the other eight on the sides represent the exploits of Theseus. Although so little is left, the scenes and the actions correspond so closely with the treatment of the same subjects on Attic vases, that it has been possible to recover almost completely the original compositions.”¹

“To those who desire to study the effect of the Doric order, this temple [of Theseus] appears to me an admirable specimen. From its small size and clear position, all its points are very easily taken in. . . . ‘Its beauty defies all; its solid yet graceful form is, indeed, admirable; and the loveliness of its coloring is such that, from the rich mellow hue which the marble has now assumed, it looks as if it had been quarried, not from the bed of a rocky mountain, but from the golden light of an Athenian sunset.’ I have only one reservation to make. The Doric order being essentially massive, it seems to me that this temple lacks one essential feature of

¹ *Ancient Athens*, by Ernest A. Gardner.

that order in which it is built, and therefore, after the first survey, after a single walk about it, it loses to the traveler who has seen Pæstum, and who presently cannot fail to see the Parthenon, that peculiar effect of massiveness—of almost Egyptian solidity—which is ever present, and ever imposing, in these huger Doric temples.

“It seems as if the Athenians themselves felt this,—that they felt the plain simplicity of its style was not effective without size, and that they accordingly decorated this structure with colors more richly than their other temples. All the reliefs and raised ornaments seem to have been painted. Other decorations were added in color on the flat surfaces, so that the whole temple must have been a mass of rich variegated hues, of which blue, green, and red are still distinguishable, and in which bronze and gilding certainly played an important part. . . .

“Say what we will, the Greeks were certainly, as a nation, the best judges of beauty whom the world has yet seen. . . . We cannot but feel that, had the effect of painted temples and statues been tawdry, there is no people on earth who would have felt it so keenly, and disliked it so much. There must, then, have been strong reasons why this bright

coloring did not strike their eye as it would the eye of sober moderns. . . . Where all the landscape, the sea, and the air are exceedingly bright, we find the inhabitants increasing the brightness of their dress and houses, as it were, to correspond with nature. Thus in southern Italy they paint their houses pink and yellow, and so give to their towns that rich and warm effect which we miss so keenly among the gray and sooty streets of northern Europe. So also in their dress these people wear scarlet, and white, and rich blue, not so much in patterns as in large patches, and thus a festival in Sicily or in Greece fills the street with intense color. . . . We must, therefore, imagine the old Greek crowd before their temples, or in their market-places, a very white crowd, with patches of scarlet and various blue, perhaps altogether white in processions, if we except scarlet shoe straps and other such slight relief. One cannot but feel that a richly colored temple, that pillars of blue and red, that friezes of gilding, and other ornament, upon a white marble ground, and in white marble framing, must have been a splendid and appropriate background, a genial feature, in such a sky and with such a costume."¹

¹ *Rambles and Studies in Greece*, by J. P. Mahaffy.

THE POLYCHROMY OF THE PARTHENON

"In taking the measurements necessary to determine the curvatures and other delicate adjustments of the Parthenon, it was impossible not to be attracted by the evident though generally faint



THE PARTHENON

traces of ancient coloring which occasionally met the eye. . . . There are several traces of mediæval painting on the cella walls, which have led some persons to imagine that all color found on the temple belongs to a period subsequent to its erection. But after attentive examination, the bad

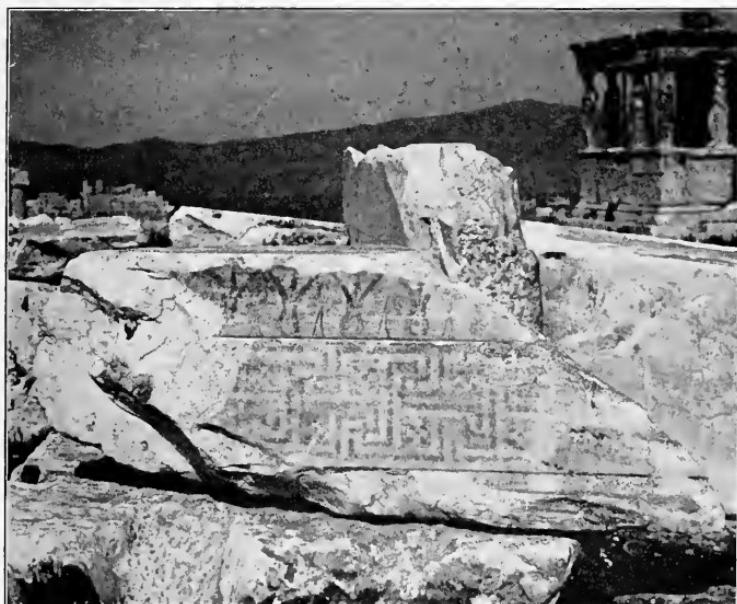
drawing and poverty of material in the mediæval portions above mentioned became so evident, and such fitness of design and excellence of material and execution in the ornaments which I am about to describe, that it is impossible to resist the conclusion, not only that the latter are Greek paintings, but that they are coeval with the building of the temple.

"On the eastern front inscriptions¹ were placed between the shields, of which the regular marks, still visible, are the sole remains. The fret and honeysuckle ornament were painted on the tænia, or architrave band, and guttæ tablets respectively. The design of the first could be distinctly traced in several places; of the second, only a single instance under the southwest angle triglyph towards the west has been preserved.

"Of the color once applied to these ornaments there are no remains, but the marble under the ornament has been better preserved than the adjoining parts by the pigment, so that it is at present distinguished by its more even surface. In many places the original setting outlines remain, supplying sufficient authority for the restoration. . . .

• ¹ Since thought to be later additions.

"How far the plain surfaces of the corona architrave and columns were painted in flat color must probably remain a matter of conjecture; there seems, however, some slight ground of evidence



PARTHENON: FRAGMENT OF FRET AND HONEYSUCKLE
PATTERN, SHOWING COLOR

that a peculiar yellow tinge upon some parts of the columns, especially of the west front, is not simply the yellow said to result from the oxidization of iron contained in the Pentelic marble, but has been applied externally as a tint, though perhaps

so delicately as merely to reduce the high light of the marble when new, without greatly obscuring its crystalline luster.¹

"The architrave, corona, and perhaps the sculpture may have been treated in a similar way. The cymatium was adorned with a row of honeysuckles surrounded by a figure, oval at the top and dividing itself into double scrolls at the bottom; the traces of these were sufficiently evident, but those of the intermediate leaf between the honeysuckles were so faint that it was impossible to decide the exact number of its divisions. . . . On the lower part of the hawk's-beak molding some faint traces of blue and red were to be seen. This molding is adorned with a pattern of very usual occurrence in Greek Doric and which bears a considerable

¹ It would be unreasonable to suppose that the ancients entirely concealed or even materially altered in appearance the general surfaces of the marble which they made a great point of obtaining whenever possible; but no one, who has witnessed the painfully dazzling effect of fresh Pentelic marble under an Athenian sun, will deny the artistic value of toning down the almost pure white of its polished surface, and the more so when some portions of the architecture were painted in strong positive colors. We need not suppose this tone to have produced more than the difference between fresh white marble and ivory. We learn from Pliny (*Hist. Nat.*, XXXVI, 23) that milk and saffron mixed with the lime were used to produce a delicate color in frescoes. Plutarch speaks of certain monumental marbles in Eubœa which presented, when rubbed, the smell and even the color of saffron. Or we may perhaps suppose that the ocher of Mount Laurium was used.

resemblance to certain forms of Greek ornament. There were some faint traces of blue in the lower part of this molding. . . . On a narrow fillet below was a distinct trace of verdigris green.

"The mutules afforded the next evidence of color. Their edges and soffits¹ were painted deep blue, of which color there were undoubted remains about the middle of the east front. The soffits and vertical spaces of the divisions between the mutules were unmistakably red, which color extended also in a narrow fillet underneath the mutules. . . . The soffit of the cornice between the mutules at the angles of the building was adorned with painted figures, composed of honeysuckles connected by scrolls, which seemed to be different at the four angles of the temple. . . .

"Inside the channels of the triglyphs of the eastern front very positive and well preserved portions of blue were to be found, and other, but fainter, traces on the face above the triglyphs. The capital of one of the north antæ has preserved considerable traces of color.²

¹ Soffits are the underside of a molding or member.

² Similar traces of blue were observed on the triglyphs and mutules of the Theseion. The remains of the Temple of Jupiter Panhellenius in Aegina give similar evidence but much more distinctly.

"There are very slight remains of color, if any, on the sculptures. I am not aware of any except a slight trace, which, however, appeared to me of



PARTHENON: METOPE

rather a doubtful character, on the metope which had been recently disinterred and is now preserved on the Akropolis. Some authorities have supposed a blue background behind the sculptures of the

Panathenaic frieze. But on this point positive assertions are not justified in the absence of remains."¹

THE PROPYLAIA, ATHENS: PORTION OF CEILING OF THE CENTRAL PORTICO

"A very large mass of fragments belonging to this as well as to the other ceilings of the Propylaia remain, and vestiges of the coloring have been preserved in many instances. The plinth of the central hall is composed of black marble, above which all is white. We may presume that the walls above the plinth were painted, or at least intended for painting, in historical subjects; but of these, if they existed, no vestiges were to be found, nor yet of those described by Pausanias in the northern wing, which were already partly obliterated in his time.

"The ovolو moldings of both architrave and beams were enriched with the egg and dart ornament very clearly defined. The soffits of the coffers were ornamented with stars and flowers. In some of these the blue ground was very positive,

¹ Principles of Athenian Architecture, by Francis Cranmer Penrose, M.A., F.R.A.S.

as also a narrow line of bright green on the margin of the soffits. The ovolو moldings had distinct traces of the egg and dart ornament on a blue



PARTHENON: METOPE

ground. The small fillets underneath them appear to have been red. Traces of blue were found on the underside of the divisions between the coffers. The beads of these divisions are uncut, but had a

pearl or ornament painted on them. On each side of the beads fine lines were cut for the purpose of defining colored margins, one of which is the blue just mentioned, the other green.

VESTIGES OF PAINTING AND OF THE COLORED ORNAMENTS
OBSERVED ON THE EXTERIOR

"The cymatium was adorned with the egg and tongue pattern of a large size, indicated very positively by the usual incised line. The hawk's-beak molding crowning the coronas both of the raking and horizontal cornice had the pattern of Egyptian character, alternately red and blue, as in other examples. On the vertical face . . . faint traces of red were visible. The soffit between the mutules appeared to be red. One fragment retained distinct though incomplete traces of a honeysuckle. The sides, soffit, and front of the mutules bore also distinct traces of blue. The guttae showed no remains of color except on the underside, where a circular ring was traced, which formerly was distinguished with color or with gold.

"A comparison of these with other examples seems to point out that it was the general practice among the Greeks to decorate moldings of a

curvilinear profile with patterns composed principally of curves; and flat bands and strings with rectilinear figures. Although the honeysuckle occasionally occurs on flat surfaces, no instance seems to have been found of a curved profile decorated with a labyrinth fret or other right-line pattern."¹

COLOR AS APPLIED TO SCULPTURED RELIEFS ON SARCOPHAGI

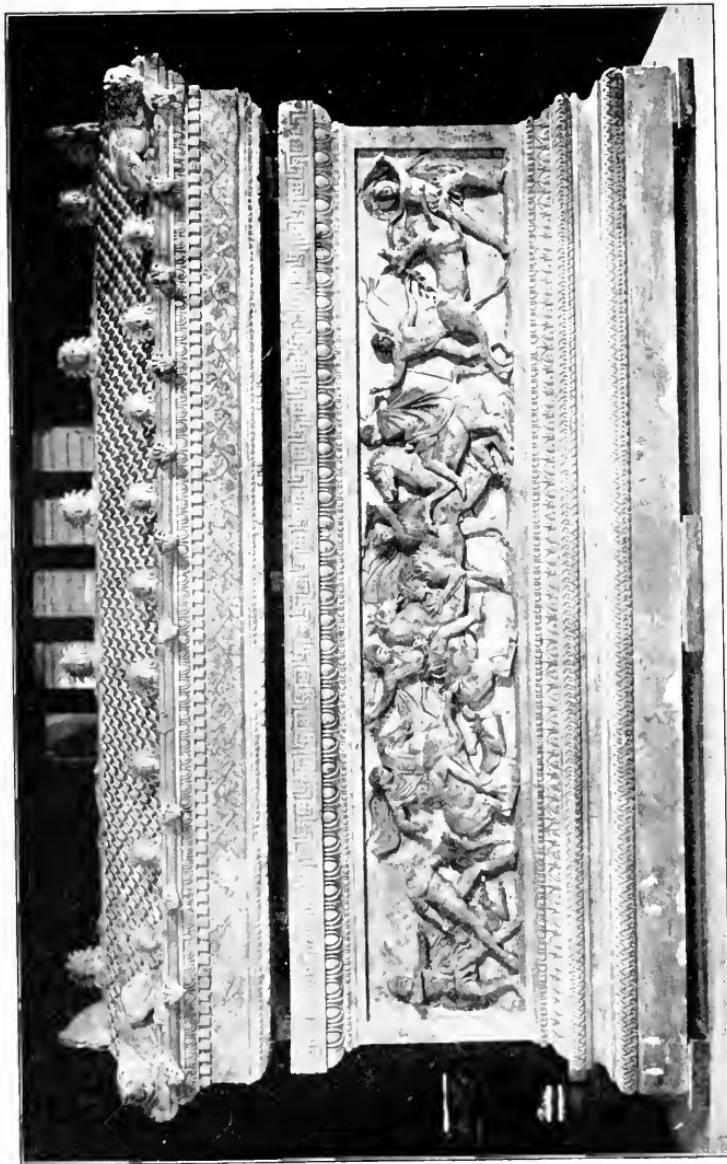
Modern excavations have brought to light many wonderful discoveries. Of these one of the most remarkable is that of the royal necropolis at Sidon, where were found several sarcophagi showing distinct traces of color. The account of these discoveries, of which a full description is given in the book referred to below,² describes quite fully the scheme of color employed in their decoration.

ALEXANDER SARCOPHAGUS

The largest is called the sarcophagus of Alexander, and dates about 300 B.C. It is encircled around the four sides by a frieze or band of decoration;

¹ Principles of Athenian Architecture, by Francis Cranmer Penrose, M.A., F.R.A.S.

² Une Nécropole Royale à Sidon, par O. Hamdy-Bey et Théodore Reinach, Paris, 1892.



ALEXANDER SARCOPHAGUS : FRIEZE OF THE LION HUNT

the subjects of the longer sides are Alexander and Darius Hunting and the Battle between the Greeks and Persians. In his account of the color, the author says:

"Thus the colorer of the sarcophagus of Alexander proceeds: his palette allows six colors, which the action of time preserves unequally but whose persistence denotes an excellent chemical composition: violet, purple, red—value intermediate between carmine and vermillion—brown-red, yellow, and blue. They have been applied pure and show themselves less concerned in obtaining the illusion of reality than the harmonious choice of tones and the opposition of complementary colors. . . .

"The antithesis between the nude and the draperies, between the one-colored chlamys of the Greeks and the variegated stuffs of the barbarians, is a fertile source of pleasing contrast. The artist reproduces with precision but without stiffness the complicated tints of the oriental stuffs. The tunics have a uniform background of blue, purple, red, embroidered in many colored little squares or ornamented with a surface pattern of brilliant colors. He gives to the outer garment the body of one color, the sleeves of another, the cuffs of a third;

often even the outer part and the lining are of different tones. He produces with no less skill the texture of the under-garment, a kind of striated, dotted, or spotted web, or the saddle trappings with their dazzling laces and their fine embroideries.

"In the armor, the colors are often used as a substitute for metal; yellow stands for gold and copper, blue for iron; the hollow of the shields is red or bright blue. On two helmets we perceive doubtful traces of gilding which are perhaps only particles of ocher exceptionally well preserved. It is the clothing and arms especially that furnish the elements of this brilliant color; but the principle of the coloring shows itself in the entire



ALEXANDER SARCOPHAGUS:
DETAILS FROM THE FRIEZE

relief. Large scarlet spots of blood flow from the fresh wounds. In the figures, hair, beards, lips are shaded with great care. The eyebrows, eyelashes, and the inside of the eye are executed with the brush, not the chisel. In some rapid touches, with a brightness and striking exactness, the artist can animate or hollow a cheek, can illuminate an iris, cause a look to sparkle or vanish.

"It is especially to this work of painting that the heads owe the extraordinary intensity of pathetic expression which the simple plastic methods are powerless to accomplish. The worn aspect of antique marbles had caused scholars of the Renaissance to believe that the Greek sculptor did not allow himself to reproduce that which is most active in life, most human in humanity; our sarcophagus ends by proving the opposite. It shows that when Aristeides deserved the name of 'character painter,' when Apelles painted his famous portraits, sculpture could compete with neighbouring art by borrowing from it, when necessary, its processes. . . .

"Another prejudice, not less destitute of foundation, consisted in believing that the nude parts of the body were in the colored relief left without

color. This opinion, already made doubtful by the discoveries of the frieze of the mausoleum and the different fragments of Alexandrine sculpture, coincides with the examination of the Sarcophagus of Alexander.

"It is true, however, that the nude portions are not painted in the same manner as the drapery. Instead of flat tints under which appeared the 'exquisite flower of the model,' the artist has recourse here to a light and transparent tone, light or dark yellow, so it appears, according to whether the subject is a Greek or an Oriental, tinted with



ALEXANDER SARCOPHAGUS:
DETAILS FROM THE FRIEZE

rose, but without any attempt to express the diversified aspect of the skin, or the azure network of the



ALEXANDER SARCOPHAGUS

veins. The animals—horses, deer, lions, panthers, greyhounds—are treated the same, save the shading, which varies from one to another.

"This liquid veil, intended rather to lessen the dazzling whiteness of the marble than to reproduce realistically the natural coloring, is to-day so well worn that at first sight one is in danger of confusing it with the discoloration of the centuries; but a careful search has revealed to me in many places indisputable traces of artificial pigments.

"In this respect the most happily conceived of the six compositions is the Lion Hunt. Rubens or Titian would not have imagined a symphony of color fresher or more pleasing. Notice particularly the group at the left — first the Persian archer, strapped in his rainbow-colored tunic, the headdress of a violet-colored tiara with a red lining, the coat blue with violet-colored sleeves on his shoulders; then the nude runner, putting into this confusion a large, luminous, restful spot, the yellowed whiteness of his flesh brightened by the contrast of the scarlet chlamys which folds itself back around his arm; finally Alexander with his variegated tunic, his yellow chlamys, his purple buskins, on a white horse, girded with a red breast piece. It is five years since I have seen this detail, and the brilliant picture of this bouquet of human flowers is not effaced from my memory."

COLOR AS APPLIED TO GREEK SCULPTURE

“No doubt the painting of statues and the use of gold and ivory upon them were derived from a rude age, when no images existed but rude wooden work — at first a mere block, then roughly altered and reduced to shape, but probably requiring some coloring to produce any effect whatever. To a public accustomed from childhood to such painted and often richly dressed images, a pure white marble statue must appear utterly cold and lifeless. So it does to us, when we have become accustomed to the mellow tints of old and even weather-stained Greek statues; and it should here be noticed that this mellow skin-surface on antique statues is not the mere result of age but of an artificial process whereby they burnt into the surface a composition of wax and oil, which gave a yellowish tone to the marble. . . . But if we imagine all the marble surfaces and reliefs in the temple colored for architectural richness’ sake, we can feel even more strongly how cold and out of place would be a perfectly colorless statue in the center of all this pattern.”¹

¹ Rambles and Studies in Greece, by J. P. Mahaffy.

"That the Greeks did paint their marble sculpture is now generally admitted, though the extent to which colors were applied is still a subject of dispute. . . . The statues unearthed on the Akropolis since 1882, and the marvelous sarcophagi from Sidon, show how little of what the Greeks put into their sculpture is left us in the remains which retain no more than the form, chiseled in white marble.

"Of marble statues or reliefs which retain traces of the female flesh color I do not remember an example of the fourth century; but going back to the early stages of Greek art, we find it among statues discovered on the Akropolis, and most conspicuously upon the head crowned with a large diadem which is reproduced in the collection of Gillieron's water colors and colored photographs. The flesh of this head still retains its colors in all their brilliant crudeness. It is now absolutely white, with a strong hectic spot on each cheek, and scarlet lips. The eyes are heavily outlined in black.

"At least a century later, that is, about the middle of the fifth century before Christ, we find indications of a similar scheme already advanced

in refinement, on the well-known gravestone of Philis, in the Louvre. . . . The flesh color, it will be observed,—and indeed all other colors, are put on perfectly flat. Comparison of Greek fragments shows clearly that there must be no gradations of shade, no attempts to model with the colors. The shadows belong in the province of the sculptor. If he has done his work well, a perfectly uniform application of color will result in all the play of light and shade which could be desired, nay, the modeling even produces a variety of shadows and tones in the color itself. . . . The hair was gilded in conformity with a practice which, though perhaps not universal, was certainly very general, as traces of it have been found upon marble statues, terra cotta figures, and occasionally even upon figures and vases of the later styles. The most famous instance in which it has been found upon a statue is that of the Venus de' Medici, but this is by no means the only one.

"Although there are many marble figures retaining traces which are sufficient to prove that it was a common custom to color the garments of statues, there is none which gives a complete idea of the



GRAVESTONE OF PHILIS

color scheme it originally presented. Perhaps the most satisfactory known at present is the marble statuette of Aphrodite found at Pompeii and now in the Museum of Naples.

"The terra cottas,¹ with their delicate shades of blue, pink, saffron, and other colors, give us a conception of Greek taste in color of garments which corresponds perfectly with what we learn from literary sources. These show that, from the earliest times, the Greeks were fond of bright and variegated shades; and that, in their conception of beauty, color was always an important element.

"There are many traces of this in the Homeric poems, one of the most striking being in the hymn to Aphrodite, where the goddess, to entice Anchises, has made herself as beautiful as possible, and 'stood before him like in height and form to an unwedded virgin. . . . But Anchises, seeing her, pondered, and was amazed at her figure and size and splendid garments. For she wore a peplos more brilliant than the gleam of fire, and she had well-twisted brooches, and glittering ornaments, and around her soft neck there were most beautiful necklaces, beautiful, golden, all variegated; and like

¹ See figurines, page 241.

the moon she shone about her soft shoulders, a wonder to behold.'

"These Homeric descriptions show to what a degree the early Greeks shared in that love of gorgeous color which we associate with the oriental nations; and their enjoyment of oriental stuffs is well known to readers of the epic poets. With the development of their civilization they do not seem to have ever lost this love of bright colors, although their instinctive tendency toward refinement led them away from primary or strong shades.

"For the garments of women, white was perhaps more popular than any one color, but it was by no means the only favorite. Yet it has been remarked, that in classical literature, abstract names for colors, such as red, blue, and green, are seldom met with, the hue being usually described by an adjective derived from some analogy in nature, like frog color, myrtle, apple, amethyst, violet, hyacinth, saffron, rose, wave color, etc. What we learn from literature on this point is confirmed by the terra cottas.

"Although the aggregate number of colors preserved upon them is small, the variety of shades is very large; but among those of the better epochs, hard or positive tones are extremely rare,

even with the due allowance for the softening influences of time. Red is modified into various degrees of pink or crimson, yellow is softened into primrose or saffron, and there are many shades of blue for which we have no distinctive name.”¹

GREEK SCULPTURE FOUND ON THE AKROPOLIS AT ATHENS SHOWING TRACES OF COLOR

“Excavations [on the Akropolis] had been resumed in November, 1885, and in the following February fourteen female statues of Parian marble were discovered, eight of which, by a piece of good fortune rarely vouchsafed to ancient marbles, had kept their heads upon their shoulders. . . . Buried from ten to fourteen feet beneath the surface, in the midst of a confused mass of débris in which ancient inscriptions, rough stones, and fragments of buildings were heaped together, these statues had preserved in their hiding place a wonderful brilliance of coloring. Scarcely had the marks of fire, in a few cases, dimmed the bright colors which adorned their faces and set off the whiteness of the marble with brilliant designs.

¹ Colored Sculpture, by Edward Robinson, published by the Museum of Fine Arts, Boston, 1892.

"What is most remarkable about them, however, is the brilliancy of their coloring, which makes the outlines of their features and the splendor of their dress stand out against the whiteness of the marble. Their robes are bordered or enameled with embroideries of various colors, with the key pattern in green or purple and with crosses in blue or green; heavy discs of gold hang from their ears; bracelets and diadems enhance the splendor of their dress; while their reddish hair and eyeballs tinged with carmine give a strange expression, a glow of life as it were, to their faces."¹

"The rich and lively effect produced by these statues is in a great measure due to the good preservation of their coloring, which has, for the first



ARCHAIC VOTIVE STATUE

¹ Diehl's *Excursions in Greece*, chapter on Excavations on Akropolis of Athens.

time, given us a clear notion of the application of color to sculpture in early Greece. The fine material, and the traditions it has brought with it, have had their effect. The whole surface is no longer covered with an opaque coat of paint, as in the case of the rough limestone pediments. . . . We accordingly find that, in this set of 'maidens,' the use of color is restricted within narrow limits. It is, in the first place, applied to the hair, the eyes, and the lips, the pigment used for the hair and lips being red, and the same for the iris of the eye, and usually for the outlines of iris and pupil; but a darker pigment is generally used for the pupil itself, and sometimes for the outlines of the iris.

"It will be seen that this coloring¹ is still partly conventional, certainly not naturalistic in character; but the red coloring on hair and iris is probably intended to represent an actual and admired type. The usual color of the hair of the Tanagra statuettes is the same, and the red-brown eyes of the Charioteer from Delphi, itself probably an Attic work, will not easily be forgotten by those who have seen them.

¹ For reproductions in color see *Antike Denkmäler*, published by the German Archaeological Institute, Plate 19.

"On the drapery we find similar principles of decoration. No garment is covered with a complete coat of paint unless only a small portion of it is visible. The main surfaces are always left white, showing the natural texture of the marble; but they have richly colored borders, and are sprigged with finely drawn decorations, the colors used being mostly rich and dark ones,—dark green, which was in some cases originally blue, dark blue, purple, and red.

"The effect of this coloring, whether on face or garments, is to set off and enhance by contrast the beautiful tint and texture of the marble. Those who have only seen white marble statues, without any touches of color to give definition to the modeling and variety to the tone, can have no notion of the beauty, life, and vigor of which the material is capable. . . .

"The significance of these statues is much disputed. All we know is that the statues were officially called *Kópai*, or 'maidens'; that they were dedicated by men as well as women, and that they could be offered to a god as well as to a goddess. . . . The reason why an offering took the form of a maiden is not easy for us to discover; what is

most to our present purpose is to note that this form of offering was very common, and of practically universal appropriateness."¹

"Unfortunately it is found impossible to take casts of these statues for fear of destroying the delicate remains of color which linger yet on hair, eyes, and dress.² In style they vary greatly; and it is a fascinating task to trace from one to another the gradual dawn upon the artistic sense of Greece of greater skill in the rendering of difficult details, of keener love for nature, of clearer feeling for style.

"Yet even the rudest have something of that inexplicable charm which belongs to archaic Greek art, and which takes a stronger and stronger hold of students of archaeology. This charm was felt in antiquity by Pausanias, who found something divine in the primitive sculptures of the school of Daidalos, and by Lucian, who praises the sweet and subtle smile of Sosandra and Kalamis.

"Among ourselves one may venture to say it is only archaic art which can arouse a real enthusiasm. . . . It is a tendency not unnatural in an age when taste is directed rather by understanding than the senses,

¹ *Ancient Athens*, by Ernest A. Gardner.

² A series of photographs, however, may be seen in Kavvadias' work, *Les Musée d'Athènes*.

and when the tendency to asceticism is so marked among more sensitive natures. . . .

"The dress of the maidens shows a grace of elaboration that is in accord with the style of their sculp-



ARCHAIC VOTIVE STATUES

ture.¹ There are several varieties, but the majority are clothed after a fashion that may be classed as

¹ For study of costume of draped figures see *Zur Tracht Archaischer Gewandfiguren*, by A. Kalkmann, in *Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts*, Band XVI, 1901.

Ionian. This need not surprise us, when we remember the story told by Herodotus, how after a certain disastrous expedition to *Ægina*, the Athenian women set upon the sole survivor and stabbed him to death with their brooches; and how, in consequence, they were forbidden thereafter to wear brooches at all, but to adopt the linen chiton, instead of the Doric.”¹

Accordingly, “the soft linen chiton from Ionia took the place of the heavy woolen Doric garment. No device was needed to hold it upon the shoulders, and the sleeves and fine folds, into which the thinner material readily fell, presented a new problem for the artists who had been making the Doric peplos as regular and plain as though made of wood.... This change must be assigned to the earlier part of the sixth century; on the François and other early Attic vases, women wear the Doric chiton, with its large brooches on the shoulders. But the Doric peplos was destined to reappear, and after the Ionic dress had been in vogue about a century, the old dress of the Athenians was again introduced.”²

“The Attic art which grew up in the latter part of the sixth century before Christ is more remarkable for

¹ New Chapters in Greek History, by Percy Gardner.

² Huddilston's Lessons from Greek Pottery.

refinement and delicacy than for strength. It delights in the rich folds of the complicated Ionic drapery and in the varied details of an elaborate coiffure."¹

"These statues fill a void in the history of Greek sculpture, which, before they were discovered, was a blank, viz., the sixth century before Christ, and though they are not, all of them, in an artistic point of view, of uniform merit, two or three exhibit progress in the plastic art. . . . These figures are, for the most part, clad each in a chiton, and holding the border of a himation in the left hand. The hair is divided in the middle of the forehead, and descending in curled locks, is bound in some cases over the head by a ribbon or ornamental diadem. The right hand is in advance of the body, and the figure holds sometimes an apple or pomegranate. The head is surmounted by a bronze nail, which perhaps served to support a kind of screen to protect the colors. The physical type is like that of the figures found at Delos, . . . but they are more graceful and contain germs of a natural style to be developed.

"The polychromatic colors employed are green,—the best preserved,—red, blue, yellow, and gray;

¹ *Ancient Athens*, by Ernest A. Gardner.

and on the borders of the chitons and himations, bands of meander patterns are painted green and red, with palmettes and rosettes. The hair has sometimes a red tinge, or yellow, distinctly seen. The eyes were also painted, and, in some instances, are made of a crystalline metal. . . .

"These statues are carved of Parian marble, and are composed of many pieces for convenience of transportation; they are, moreover, joined together by a curious method, not of plugs or bolts, but of fine cement.

"They were found, . . . heaped in pell-mell with broken columns, capitals, inscriptions, heads and feet of statues, piled one on another, as used by order of Themistokles to make a new wall. They recall that extraordinary time when the Persians, having burned the temple, cast down the statues from their pedestals, broke off their hands and heads, and then retreated, like lions surprised in rending their prey; and the Athenians, returning after the victory of Salamis, hastily put the citadel in a state of defense with everything they could lay their hands on, with statues that may have been objects of adoration but were rendered valueless from desecration and mutilation. Names of some

of the artists of these statues are found in inscriptions on them, but only one of them, Antenor, is a name of after note."¹

ARCHAIC PEDIMENT GROUPS OF SCULPTURE

One of the most curious and interesting groups found on the Akropolis in 1888 was that called A Struggle between Herakles and the Monster Typhon. "The hero, whose head, larger than life, is painted in the most brilliant hues, kneels with his right knee on the ground, and presses the body of the monster firmly against his breast, while its hinder part stretches away in snaky coils. . . .

"One of the most noteworthy points, indeed, in these old statues is the strange and almost violent colors with which they are painted. Every part of the body is covered with brilliant hues. The beard and hair are blue, the eyeballs green; and in a little hole which represents the pupil a sort of black enamel lights up the face with a gleam of life.

"The ears, lips, and cheeks are colored red, and the exposed parts of the body are painted a light red, almost a rose color, in imitation of the natural color of the flesh. The serpentine coils in which

¹ Greek Art on Greek Soil, by James M. Hoppin.

these monstrous figures end are painted in wide parallel bands, alternately red and blue; the same colors are found in the wings of Typhon and make minutely worked-out details of the feathers stand out clearly.

"In another group the bodies of the lions are light red, and contrast strongly with their bright red manes; the bull is blue, with large red spots here and there, where the blood is escaping through open wounds. The coloring of the head is especially remarkable, and thanks to its wonderfully good preservation, the combined effect is as strange as it is powerful.

"It is probable that these groups, which are from ten to thirteen feet in length, and not quite two and one half feet in height, served to decorate the pediment of a temple. Dr. Schrader maintains that they decorated the pediments of an early temple¹ of Athena which was destroyed at the time of the Persian wars."²

Another writer says of the coloring³ of these groups: "It was highly conventional, dark blue, for example, being constantly used, not only for the hair

¹ Pre-Persian Temple on the Akropolis, by Percy Gardner, in The Journal of Hellenic Studies, Vol. XIII, 1892-1893.

² Diehl's Excursions in Greece. ³ Antike Denkmäler, Band I, Tafel 30.

AKROPOLIS: ARCHAIC PEDIMENT DECORATIONS, — TYPHON, BULL AND LION



and beards of men, but also for horses and for the body of the bull, while the rest of the distribution of the color was decorative rather than realistic in character.

"The background was sometimes colored, sometimes left plain, so that the colored figures stood out against it like the black or colored figures on the clay ground of early vases. The subjects and the composition of these early pediments offer many other analogies with vases, and especially with early Attic vases; and the same may be said of the artistic types. . . . It seems probable that we must recognize a vigorous local school of art in Athens about the earlier part of the middle of the sixth century before Christ, which not only is visible in industrial products, such as pottery and decorative bronzes, but was also capable of building temples and decorating them with sculpture of an individual character."¹

DESCRIPTION OF THE STATUE OF ZEUS BY PHEIDIAS, WITH PAINTINGS BY PANAINOS, AT OLYMPIA

"The image of the god is in gold and ivory, seated on a throne. And a crown is on his head imitating the foliage of the olive tree. In his right

¹ *Ancient Athens*, by Ernest A. Gardner.

hand he holds a Victory in ivory and gold, with a tiara and crown on his head, and in his left hand a scepter adorned with all manner of precious stones, and a bird seated on the scepter is an eagle. The robes and sandals of the god are also of gold, and on his robes are imitations of flowers, especially of lilies. And the throne is richly adorned with gold and precious stones, and with ebony and ivory. And there are imitations of animals painted on it, and models worked on it.

"There are four Victories like dancers, one at each foot of the throne, and two also at the instep of each foot: . . . and between the feet of the throne are four divisions formed by straight lines drawn from each of the four feet. In the division nearest the entrance there are seven models; the eighth has vanished no one knows where or how. And they are imitations of ancient contests, for in the days of Pheidias the contests for boys were not yet established. And the figure with its head muffled up in a scarf is, they say, Pantarkes, who was a native of Elis and the darling of Pheidias. This Pantarkes won the wrestling prize for boys in the eighty-sixth Olympiad. And in the remaining divisions is the band of Herakles fighting against the

Amazons. The number on each side is twenty-nine, and Theseus is on the side of Herakles.

"And the throne is supported not only by four feet, but also by four pillars between the feet. But one cannot get under the throne, as one can at Amyklai, and pass inside, for at Olympia there are panels like walls that keep one off. Of these panels



COIN OF ELIS: HEAD OF ZEUS; ZEUS ON THRONE

the one opposite the doors of the temple is painted sky blue only, but the others contain paintings by Panainos.¹ Among them is Atlas bearing up Earth and Heaven, and Herakles standing by willing to relieve him of his load, and Pirithoös, and Greece, and Salamis with the figurehead of a ship in her hand, and the contest of Herakles with the Nemean

¹ The Paintings by Panainos on the Throne of the Olympian Zeus, by E. A. Gardner, in the Journal of Hellenic Studies, Vol. XIV, 1894.

lion, and Ajax's unknightly violation of Kassandra, and Hippodameia the daughter of Oinomaos with her mother, and Prometheus still chained to the rock and Herakles gazing at him. For the tradition is that Herakles slew the eagle that forever was tormenting Prometheus on Mount Caucasus, and released Prometheus from his chains.

"The last paintings are Penthesileia dying and Achilles supporting her, and two Hesperides carrying the apples of which they are fabled to have been the keepers. This Panainos¹ was the brother of Pheidias, and at Athens in the Painted Portico he has painted the action at Marathon.

"At the top of the throne Pheidias has represented above the head of Zeus the three Graces and three Seasons. For these too, as we learn from the poets, were daughters of Zeus. Homer in the Iliad² has represented the Seasons as having the care of Heaven, as a kind of guards of a royal palace.

"And the base under the feet of Zeus has golden lions engraved on it, and the battle between Theseus and the Amazons, the first famous exploit of

¹ See Pausanias' Description of Greece, Book I, Attica, Chapter XV.

² Iliad, VIII, 393-395.

the Athenians beyond their own borders. And on the platform that supports the throne there are various ornaments round Zeus and gilt carving,—the Sun seated in his chariot, and Zeus and Hera, and near is Grace. Hermes is close to her, and Vesta close to Hermes. And next to Vesta is Eros receiving Aphrodite just rising from the sea, who is being crowned by Persuasion. And Apollo and Artemis, Athena and Herakles are standing by, and at the end of the platform Amphitrite and Poseidon, and Selene apparently urging on her horse. . . . They say when the statue was finished, Pheidias prayed him to signify if the work was to his mind, and immediately Zeus struck with lightning that part of the pavement where in our day there is a brazen urn with a lid.”¹

STATUE OF HERMES

“One of the most splendid discoveries of modern times, perhaps the most important outside of Athens, is that of the statue of Hermes² at Olympia. This is undoubtedly the ‘Hermes, carrying the child Dionysos, by Praxiteles,’ which Pausanias

¹ Pausanias’ Description of Greece, Book V, Elis.

² Illustration of this figure is on page 21.

mentions as having been dedicated in the Temple of Hera, and which was found there by the German explorers, lying on its face within the cella, broken indeed, yet with its surface almost uninjured,—a wondrous contribution to our knowledge of art, and an addition to our pleasure for all time. . . . This is the veritable work of the great master Praxiteles. . . . For the first time we possess a work which may with reasonable certainty be attributed to one of the very greatest sculptors of antiquity, and for every line and touch of which we can hold him responsible.

“That this figure of Hermes is of surpassing beauty is acknowledged by all. . . . It is worthy of notice that on this statue were found traces of color and of gilding; indeed, a sandal of gilt bronze had been attached to it.”¹

POLYCHROME STATUE OF A FIGURE FROM DELOS

“A polychrome statue of a female figure has lately been found by the French School at Delos. A brief notice of this appears in the *Bulletin de Correspondance Hellenique*. It is in a perfect state of preservation, a little over life size. The body rests

¹ *New Chapters in Greek History*, by Percy Gardner.

on the left limb, the right foot thrown back just touching the ground. The left arm hangs down, while the right is placed across the breast and raised to the shoulder. The costume is composed of a tunic and peplos, the tunic falling in large folds to the feet, which it covers almost completely. The peplos is thrown about the form, nearly concealing the tunic except the lower portion, and one of its ends is wrapped around the left wrist. The sandal of the right foot, which is partially seen, has a triple sole and is ornamented with red and gilded fillets. In the decoration of the cloak there is blue color with broidery of rose violet. The robe is adorned with bands on which are figured scrolls of white and gold upon a ground of clear blue. Though somewhat in the conventional style of such statues, the face is lovely. If a portrait, which it might be, it is idealized in that charming manner of Hellenic art of the third and second centuries before Christ, free reproductions of the fourth age of Praxitelean form. The style of the hair is peculiarly elegant and at the same time simpler than in examples known of the same period, being in undulating bands like that of the Nymphs of the Vienna bas-relief. It is what we find in the little

figures of Tanagra and Myrina; and the analogy with these is more striking inasmuch as the hair is tinted red. The features are fine and regular, the eyes are cast down, and the oval face is a little elongated, delicately narrowing toward the chin. The neck is straight and long. The expression is sweet, but it would be considered cold, were it not for a smile hardly indicated yet sufficient to animate the countenance. It resembles a Muse, Mnemosyne, perhaps, from its thoughtful character.”¹

FIGURINES

In the National Museum at Athens is one of the finest collections of figurines,—those dainty human little figures which give us the best idea of the Greek of the past in his daily ordinary life. They are “gathered from all parts of Greece, although Tanagra in Bœotia was the chief center where they were found.

“The most antique of these little figures are divinities, and, as a general rule, divinities of the lower world, such as Demeter and Persephone, and were of the nature of *ex votos*, deposited in the tombs with vases and funerary objects. These

¹ Greek Art on Greek Soil, by James M. Hoppin.

statuettes were made either by hand or by mold; but molded figures were retouched by hand, and then baked in an oven, and painted and gilded.



DEMETER

"The most beautiful of these were certainly those of Tanagra, found in a vast number of graves, dating from the fourth and third centuries before Christ. They have the freedom and nature of everyday life, as seen in market place and home, the city and country, citizens, traders, farmers, vinedressers, singers, fighters, and fine ladies. In later

stages the design of these seems to have changed, and they appear to have been buried for the sole solace of the deceased, to give them glimpses of the life they had lost.

"The religious idea was merged in the human, and yet these statues were usually broken before they were thrown into the tombs; but here they are, as moving in life, dancers with a spirit of grace on their flying steps like a zephyr's breath, the queenly repose of seated forms, and those walking under the queer pointed hats and parasols with measured steps, the glint of beauty on them still, the coloring enough to lend them brightness, the sweet nobility of some of the faces, evident types of Greeks found in country and hill towns, with now and then a coarse figure and a broad caricature. These tiny figures have also been found at Tegea, Cyprus, and Myrina in Asia Minor, in Lokris, Athens, Eleusis, Chalkis, Megara, and Crete; brought to light mostly by peasants who drove a brisk trade with them, so that they were irretrievably scattered; . . . all showing that the art created by this rapid work, and which gives us true pictures of old Greek life, was by no means confined to one locality, as Tanagra in Boeotia, but was spread wherever the Greek artist was found, and proves that he was capable of producing realistic as well as idealistic art—in fine, impressionism in sculpture."¹

¹ *Greek Art on Greek Soil*, by James M. Hoppin.

Diehl, in his *Excursions in Greece*, describes the process of making these little clay images, and tells us something of the colors which were used.



FIGURINE: WOMAN AND MAIDEN

After the modeling by the potter, he says, "the clay was allowed to dry; it was then fired and afterward returned to the workman's hands in order to be painted. It was first dipped into a bath of lime or chalk, that formed a creamy white surface, which took the colors better than the porous clay, and then it was painted from

head to foot. The drapery was generally colored blue, red, or pink; but besides these tints, black, yellow, green, and a light violet were often used. Jewels and ornaments, diadems, bracelets, and ear-

rings were gilded, and the hair was painted a beautiful reddish brown, recalling the auburn tresses of which the Boeotian women were so proud; the lips were red, the pupil of the eye pale blue, while the eyebrows, very much prolonged, recall the fact that antimony was known in ancient times; the cheeks, lastly, were given a pale pink hue. Sometimes the colors were fixed by firing a second time with a gentle heat, but this is the exception rather than the rule, and consequently many of the figurines have lost their original brightness, through their long burial, though many statuettes have been found both at Tanagra and at Myrina which have retained an incomparable freshness of coloring."

CHAPTER IV

GRECO-EGYPTIAN PORTRAITS AND GRECO-ROMAN MOSAICS

Greco-Egyptian portraits found at Fayûm—Place largely inhabited by Greeks—Custom of embalming—Painted image or plastic head—Painted panel inserted—Variety in excellence—Earlier probably the better—Difference in material—Wax colors or distemper—Preparation of panel—Appealing expression—Modern character—“Asklepiades, eight years old”—Description of a portrait in the Graf collection—Portrait of a man—Style of technique—Two in Museum of Fine Arts—Mr. Petrie's excavations—Mr. Ebers' summary—Nationality, use, period of execution—Realistic treatment—Portraits of heathen—Relation to Pompeian portraits. Mosaics—Antiquity—Greek mosaic—Pliny's reference to it—Replicas in Rome—Doves—Wall mosaic in fountain decoration—Floor mosaic—Dog from House of Tragic Poet—Mosaic of cat with bird—Ducks and fish—House of the Faun—Battle of Issos—Importance—Nile mosaic from Palestrina—Best mosaics from Pompeii in National Museum, Naples.

GRECO-EGYPTIAN PORTRAIT PAINTING

Until recently almost nothing has been known of this expression of the Greek painters' art, but by rare good fortune there were discovered, less than twenty years ago, in the cave cemeteries of Rubaiyat in the province of Fayûm in central Egypt, portraits

painted on wood and bearing unmistakable evidence of Greco-Egyptian origin. This discovery has been the means of letting us into the secrets of the Greek portrait painters' art of two thousand or more years ago.

The region of Fayûm, Egypt, was largely inhabited by Greeks, and since the third century before Christ the native people had largely adopted Greek culture. Their custom of embalming the bodies of those who had died goes back to the far and dim regions of antiquity. Not only was the mummy carefully preserved, but the likeness of the head was very carefully copied in order that the image of the individual might be as closely suggestive of the living human being as possible. In these tombs, however, in place of the plastic head, a portrait of the deceased was inserted between the folds of embalming linen, and it is to this fortunate circumstance that we are indebted for the preservation of these rarely interesting examples of portrait painting. Many of the tombs have long since been rifled by treasure seekers, but even that has not been wholly disastrous, because when flung out into the sand of the desert the dry air and still drier soil have both been preserving agencies.

The portrait was painted on a thin panel of wood, the head the size of life, often a portion of the drapery showing, revealing sometimes a badge, a jewel, or ornament of gold. This panel, laid over the face of the mummy, might well cause the discoverer to start back with surprise, so lifelike is it, so suggestive of the types of humanity one is familiar with to-day. As indicative of the portrait painters' skill, despite the fact that they differ greatly in technical ability, these portraits fully prove that the high place which Greek writers have ascribed to the Greek painters was no exaggeration.

As we study them distinct differences appear, due partly to the varying degrees of ability in the artists,—some evidently being the work of highly skilled painters whom the rich could afford to employ, others being the work of indifferent craftsmen, whose clumsy technique indicates inferior workmanship,—or again due quite probably to a difference in time, the more perfect belonging doubtless to an earlier age.

There is, too, a difference in material. Some are painted with wax colors by a burning-in process; others in distemper, that is, water colors to which a certain amount of yolk or white of egg, or milk

of figs was added to insure adhesion of sufficient firmness.

The painting in wax colors was called by Pliny — who tells us all that we know of the ancient process—encaustic painting. The colors were mixed with wax and laid on with a cestrum, or tool shaped in such a manner that the color could be taken up on the flat end, smoothed down or run together by the edges, picked out with the point, or blended with the sides. After all was done a hot iron rod or flat bar was held over the picture; this softened the wax and fused the varying parts together.¹

When distemper was used the panel had to be carefully prepared, either covered with a mixture of chalk and glue or else with a coarse canvas to which this preparation was applied. Sometimes several layers of this canvas were fastened together, forming a sufficiently firm ground without the wooden panel. In some of the best portraits there seems to be a mixture of the two processes, which

¹ For further details of the process see treatise by Otto Donner von Richter: *Über Technisches in der Malerei der Alten, ins besondere in deren Enkaustik. Praktische und chem.-tech. Mittheilungen für Malerei, etc.*, A. Klein, Munich, 1885; also by the same, *Die enkaustische Malerei der Alten*, Allgem. Zeitung, Beilage, 1888, No. 180.

enabled the painter to add a few surface strokes as finishing touches, accenting the eyebrows and lashes or the curve of the lips.

Looking out from these panels of wood we see large appealing eyes that seem to question us with mute yearning. There is a surprising likeness to life about them. Not only do the eyes appealingly search our own, but the lips seem ready to part in answer to questions which rise to our lips: Who are you, you spirit from the far, dim past, whose term of life ended some two thousand or more years before mine began? As far as form of feature and expression of countenance go, these might be our own kith and kin, beings of to-day, so modern, so familiar are they.

One portrait, the likeness of a young boy, has inscribed upon it in Greek letters: "Asklepiades, eight years old. Be of good cheer." We find in the catalogue of the Graf collection, which was exhibited in this country a few years ago, a number of interesting inscriptions: "head of a boy with large eyes and black hair. The lock descends behind the ear. The face is of a very dark complexion, the gloss and color of which have been excellently well preserved by the uncommonly mellow laying-on of

wax colors. The numerous impressions of the cestrum are very clearly defined in this picture, which is therefore particularly instructive for this kind of encaustic painting; the white garment adorned with purple stripes is painted with the brush.

"The portrait of a man wearing a golden wreath has a scarf-like ribbon and a violet blue upper garment, no doubt denoting a noble dignitary. Traces of a gold clasp are discernible on the mantle. The left corner has been substituted. The left breast shows a large gold button, which induced Professor Maspero to consider the person represented as one of the initiated in the mysteries of Isis. By the freshness and brilliancy of the



PORTRAIT OF A MAN, FAYŪM,
EGYPT

colors the painting appears almost like a painting in oil.

"The remarkable head is narrow in form, drawn out considerably, and terminating in a pointed chin covered with a slight down. The neck is excessively long and slender. Technical execution: Head and garments are executed in encaustic, the former with the cestrum, very smooth and neat, the latter with the brush."

The Museum of Fine Arts, Boston, owns two fragments which are among the best examples of Greco-Egyptian work. Both have regular features, and one, in purple robe and necklace, is specially fine both in color and drawing. The colors are laid on in little flat strokes, scarcely blended at all, and yet by such careful gradation that an effect of roundness is produced quite modern in result. The eyes are specially lifelike, one color superimposed upon another in such a way as to give a crisp, sparkling, bright look of life.

The panels in the Graf collection, which are now scattered widely over Europe and America both in public and private museums, were discovered by Arab diggers quite by accident. They vary greatly both in quality and antiquity. Since then

Mr. Petrie,¹ in 1887, made careful excavations in the cemeteries of Fayûm, which have resulted in the finding of many valuable examples in an excellent state of preservation.



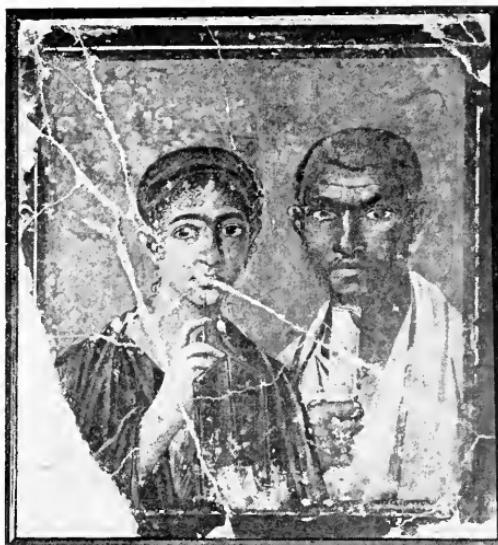
TWO PORTRAITS FROM FAYÛM, EGYPT

Dr. Georg Ebers,² who has carefully examined the portraits in Herr Graf's collection, as well as

¹ Hawara, by W. Flinders Petrie, London, 1890; also Ten Years' Digging in Egypt, by same author, published by the Religious Tract Society, London, 1893.

² The Hellenistic Portraits from the Fayûm, by Georg Ebers, D. Appleton & Co., 1893.

those in many museums in Germany and elsewhere, derives the following conclusions from his study: "The persons interred were for the most part Hellenized Egyptians of Greek origin . . . the portraits were painted originally for family use in the home.



PORTRAITS OF P. PAQUIUS PROCLUS
AND HIS WIFE, POMPEII

Some were removed to be attached to the mummy, but most of them seem to have been copies on panels of cypress or sycamore wood, from originals painted in fresco on the wall of a room.

"The period of their execution ranges from the second century before Christ — probably before the middle, but possibly not before the last years of it under the Ptolemies — to the time of the Edict of Theodosius, in the last decade of the fourth century after Christ. . . .

"The evidence that the group of portraits which include the best must have been painted in the time of the Ptolemies is to be found in records which prove to a demonstration that, so early as in the second century before Christ, Hellenic Egyptians of Greek extraction were preserved as mummies and interred in the Egyptian manner; it is also proved by the artistic merits of the portraits; and in the third place, the highly realistic treatment of the best, and therefore the earliest, can



SAPPHO, POMPEII

hardly have been the work of any other period than the second century before Christ. It seems impossible to ascribe it to any other epoch of Greek art before or since. The realism we here discern, and which was then prominent not in art alone but in learning and in every aspect of life, obliges us to assign this date for the execution of these pictures.

"It is also proved without question that these portraits were pictures of heathen people, since not a single example, to my knowledge, has Christian symbolism upon it, while many have Egyptian gods and symbols used as motives of decoration on the gilt case which when found usually inclosed the mummy.

"There is a certain similarity between some of these portraits and those of P. Paquius Proculus and his Wife, which were found in the House of the Baker, Pompeii. . . . Since we know that the most flourishing period of art in Pompeii was during the time that Alexandrian influence was most strongly felt, it is certainly an interesting fact to note this relationship even should it not be possible to prove any connection. But even among the finest Pompeian portraits there are probably none that can equal the finest of these Fayûm portraits.

"It is rather a noteworthy fact that most of these pictures represent young men and women in the prime of life or just approaching manhood and womanhood. There are few of childhood or old age. Some are strikingly beautiful, others are realistically individual, and all have that appealing attraction that belongs to sincere, unaffected portrait painting of every age."

MOSAICS

The art of mosaic is one of the most ancient, dating back to prehistoric times. It originated in the East, probably in the simple form of putting together pebbles, shells, colored stones, or brightly colored pieces of glass, for the beautifying of floors or the hearthstone. Such decoration at first was limited to primitive borders of linear patterns; afterwards animal and conventional flower forms were used.

The Greeks in all probability employed mosaic, although but little is left to show its use.¹ In the entrance to the Temple of Zeus at Olympia the French discovered a mosaic made of small pebbles of black, white and brown, yellow and red, which had been covered over by Roman workers with pieces of colored marble.² Pliny writes of a mosaic worker in Pergamos. He describes the subject of the mosaic and tells how the effect was produced

¹ Dr. Schliemann records the finding of mosaic pavement in the halls of the king's palace at Tiryns.

² Of Roman mosaic work on Greek soil one of the finest is that at Melos. In the Hall of the Mystæ, a Roman building dating from the first half of the third century, the mosaics found are in a fair state of preservation. The central design of one panel is of a vine in which are birds and a cock. In another panel are fish. Geometric patterns border these panels. For further account see Excavations by the British School at Melos, by R. C. Bosanquet, in *The Journal of Hellenic Studies*, Vol. XVIII, 1898.

by the use of small squares of various colors. He says: "The most famous in this art is Sosos, who executed in Pergamos an 'unswept house,' so called because it represented the remains of food and other sweepings as if left about on the floor, by means of little cubes of different colors.

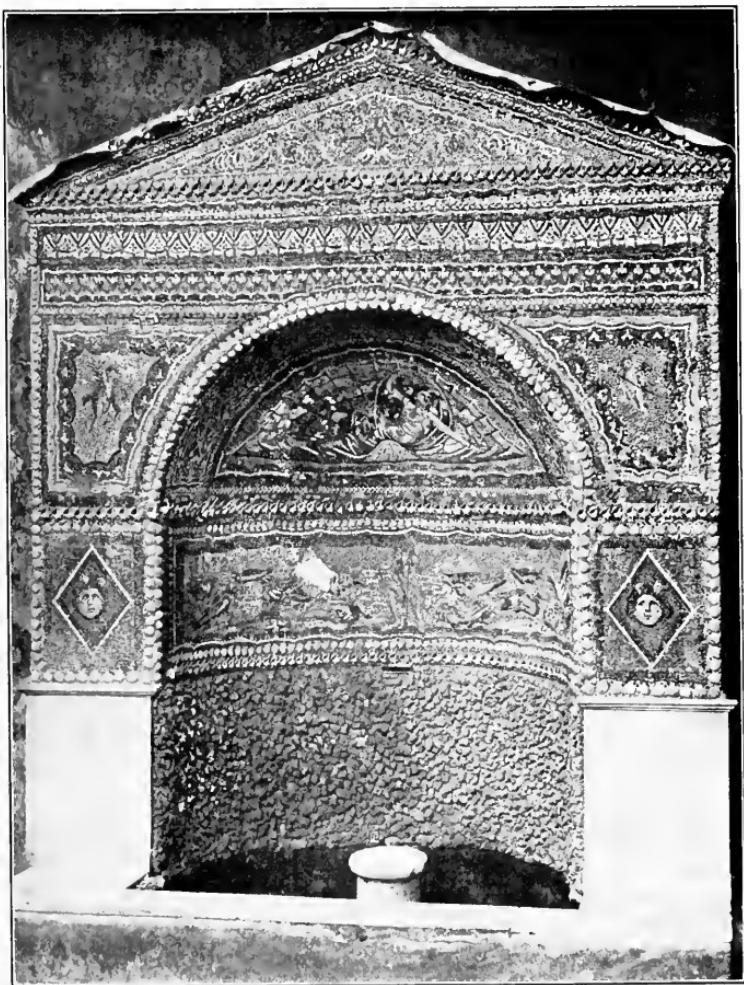


DOVES

Much to be admired herein is a dove drinking and darkening the water by the shadow of its head; the other

doves sun and plume themselves on the rim of the vessel."

Of course these famous originals no longer exist, but replicas of the same subjects have been found in Rome and elsewhere. In the former, various realistic features were introduced, such as shells, bones, fruit, even a mouse. The finest reproduction of the doves was found in Hadrian's villa at Tivoli. This mosaic, which is one of the most charming and best



FOUNTAIN, POMPEII

known of all ancient mosaics, is now in the Capitoline Museum, Rome. The attitudes, the iridescent colors of plumage, and the grouping of birds are full of charm.

Of mosaic work applied to wall surfaces few examples are preserved; but at Pompeii excavations show that mosaic was employed for the decoration of wall areas, beside fountains, or to fill certain spaces in a room or vestibule. We well recollect a fountain in which shells, bits of glass, and pebbles are arranged in rows or bands, forming decorative repeats of very pleasing pattern.

Occasionally a head with startled eyes looks forth, or grotesque animals—birds, fish, and serpents—form the decorative scheme, or a water god opens his mouth to let forth the stream of water. More often, however, sculpture is used with mosaic, as in the House of the Large Fountain, where the water, flowing from the sculptured mask of a satyr, falls down over a flight of steps.

In most Pompeian houses the floor is covered by means of tiles pressed into soft stucco, and later polished to an even surface; but in houses of the better class mosaic is frequently applied to floors in simple decorative patterns of black and white.

Sometimes a figure design forms the central spot in which rich and pleasing color effects result; or again, a threshold or vestibule floor is worked out quite elaborately in some original motive, such as the striking figure of a dog, from the House of the Tragic Poet, in Pompeii, which is shown in the illustration; or as in the threshold from the House of the Faun, wherein leaves, fruit, and flowers intertwine and thus form a rich background against which masks appear at intervals.



CAVE CANEM, POMPEII

One of the most original mosaics of this kind represents a cat — probably a wild creature, since the cat was not domesticated until a later period — holding under her paw a bird struggling, with wing and tail outspread, to free herself from the clutches

of her foe. In the panel below are ducks swimming on the water, in which can plainly be seen fish and shells of various kinds, most realistically portrayed, delicate and harmonious in coloring. The House of the Faun is peculiarly rich in mosaic, and here was found that most famous of all mosaic pictures, usually known as the Battle between Alexander and Darius.¹ This can now be seen in the Naples Museum. It is remarkably modern in spirit, surprisingly daring and successful in achievement. The subject represents a battle between the Greeks and the Persians,—probably the battle of Issos, fought under Alexander 333 B.C.

Alexander leads the charge against Darius. His torso and the horse's head and neck are fortunately uninjured, and well reward a close study. Alexander's head realistically suggests light and shade by the skillful use of mosaic, and the details of his cuirass are wrought with infinite care.

The composition is extraordinarily spirited. On the right many combatants press forward, crowded together in wild confusion. Horsemen, still mounted or already fallen, show by their attitudes and by their tense, stern expression the emotional excitement

¹ For reproduction of details from this mosaic see pp. 134, 135.

under which they labor. The trappings of war,—helmet, cuirass, spear, shield, and battle-ax,—as well as the very patterns on their costumes, are



FISH, POMPEII

rendered with painstaking fidelity. The extraordinary foreshortening of a horse near the center of the picture is a courageous bit of work. As a

composition the whole design is managed with great skill. It is a splendid example of Greco-Roman work at its best.

This mosaic is probably a copy of the original picture by Helena,¹ a Greek painter who lived at the time that the battle of Issos was fought, and who was known to have painted the subject. Vespasian removed the picture to Rome, where it was soon after copied in mosaic. Its colors, although less bright than when it was discovered in 1831, are harmonious, and undoubtedly give us a fair idea of the original color scheme. It is one of the most important examples of Greco-Roman mosaic in existence.

At Palestrina was found what is probably the largest of all antique mosaic pictures, called the Nile Mosaic. This shows a view of Egyptian landscape,—the land inundated by water at the overflowing of the river. Boats, birds, islands covered with buildings, temples, arbors, and dwellings, and the distant desert filled with curious monsters, make up an indescribably varied composition.

The main point of interest is a festal ceremony taking place before a temple. No one knows exactly

¹ See page 133.

what the scene represents or what is its historical significance. There is no perspective and but slight variety in size to indicate the different planes of distance. We can only estimate it as an exceed-



DETAIL OF NILE MOSAIC, PALESTRINA

ingly interesting relic of an earlier age. This mosaic is now in the Naples Museum.

The best examples of mosaic work from Pompeii have been removed to the National Museum, Naples. There, and at Rome, can be seen all the finest examples from central and lower Italy.

CHAPTER V

MURAL PAINTING

Mural Painting in Greece: Its importance — Scarcity of actual remains in Greece — Hope for important discoveries — Mural remains in Greece — Discoveries at Tiryns, Mykenæ — Bull fresco at Tiryns — Long parallel bands at Mykenæ — Blue glass-paste at Tiryns — Excavations at Knossos, Crete — Cupbearer — Frieze, a ceremonial procession — Miniature work — Mykenæan shrine — Fresco of fish and dolphins — Figure in yellow jacket — Figure on galloping bull — Three figures in circus show — Seated figure by shrine — Fish fresco — Excavations at Phylakopi, Melos — Mykenæan palace — Wall paintings — Flying fish frieze — Colors used — Reference to Knossos — Seated male figure — Stooping male figure — Frieze of lilies — Bird — Paintings on terra cotta metopes, Temple of Apollo, Thermon.

Mural Painting in Italy: Etruscan wall paintings — Greco-Roman painting — Etruria — Oldest 500 B.C. — Plaques at Cære — Chiusi — Corneto — Tarquinian necropolis — Grotta del Barone — Grotta delle Bighe — Band of dancing figures — Band of figures in chariot race — Funeral banquet — Gymnastic sports — Beauty and color — Grotta del Tifone — Grotta della Querciola — Grotta del Triclinio — Best work probably contemporary with Apelles — Banquet scene — Sarcophagus effigy — Greek mythology — Tomba dell' Orco — Banquet scene — Mythological scene — Summary.

Rome: Number and importance — Period and style — Baths of Trajan — Lateran — Villa Albani — Aldobrandini Marriage — Odyssey landscapes in Vatican Library — Color and style — Via Latina — Columbarium of Villa Pamphili — Villa of Livia — House of Livia — Mythological subjects — Landscape and street scenes — Farnesina Palace — Summary.

Southern Italy: Greek influences — Paestum, Herculaneum, and Pompeii — Color and method of work — Frescoes in Naples Museum — Five pictures signed Alexander of Athens — Roman scenes —

From Pæstum — Pompeii— Brief account of its destruction — Wall decorations — Four periods— Pre-Roman period — House of Sallust — Incrustation style— Similar examples in Greek cities— Importance of the picture in scheme of decoration — Ornate style— House of Spurius Mesor — Intricate style— Complicated architectural decorations— House of the Tragic Poet — Scenes from the Trojan War — Nuptials of Zeus and Hera — Departure of Briseis — Sacrifice of Iphigeneia — House of the Vettii — Mythological subjects — Cupid scenes in industrial occupations — Other mythological groups — Herakles strangling the serpents — Dirke and the Bull — Painters as craftsmen — Color — Landscape symbolism — Composition — Summary.

Among all ancient examples of the painter's art, mural decoration holds by far the most important place.

If it were only possible to go back seventeen hundred years or more to the time of Pausanias and stand with him in that assembly room at Delphi, or better still to ascend the slope of the Akropolis at Athens, and, at the Propylaia, turning to the left, enter the Portico, the Painted Gallery as he calls it, what should we not be able then to say of mural painting in Greece! But, alas! not a trace remains of that splendid art; not a vestige survives of those scenes from the Trojan War, or those idyls from the *Odyssey*, the work of that great early master, Polygnotos. Where are the Wrestlers by Timainetos, or the battle scenes of Attalos, each "ten cubits in size," the Battle of Marathon by

Panainos, or the scene paintings of Agatharchos? We seek in vain for even a trace of what once filled the heart and mind of the beholder with enthusiasm and admiration.

That mural painting held a place of importance, that architect, sculptor, and painter worked together in harmony and mutual coöperation, there is no doubt. But while marble endures, pigments decay, and color becomes the fleeting companion of time. Nevertheless, there is much to be grateful for, and that anything survives this long lapse of time—twenty-five hundred years or more—should fill us with gratitude in the place of useless regrets.

The discovery of mural paintings in Greece belongs to the last thirty years, and it is only during the last ten or fifteen years that some of the most valuable discoveries in this line of the painter's art are being made. Why is it not, therefore, possible — indeed, even probable — that still richer results await the excavator's zeal in the near future?

We add accounts written by archæologists who themselves have conducted the excavations already made at Tiryns, Mykenæ, Knossos, Phylakopi, and Thermon, which have resulted in such important finds, particularly in the region of mural decoration.

MURAL PAINTING IN GREECE: TIRYNS

"The halls were carefully paved with a kind of mosaic, in some places resembling a carpet, and decorated with mural paintings and carved ornaments, of which some very interesting fragments



FRIEZE AND SPIRAL BAND, MYKENÆ

have been recovered. One of the most remarkable is a charming alabaster frieze, inlaid with blue glass-paste, which ornamented the vestibule of the megaron, and reproduced patterns already familiar at Mykenæ, at Menidi, and at Orchomenos. The frescoes on the walls are not less interesting, and throw a curious light on the early history of

painting in Greece. Sometimes wide parallel stripes of different colors are painted upon the coating of lime; sometimes we find flowers, rosettes, meanders, spirals, the arrangements of which offer striking analogies with the sculptured ceiling found in the beehive tomb at Orchomenos.

"In other places the human figure begins to appear; a quantity of fragments have been discovered, forming part of those winged monsters so dear to the imagination of early artists; but the most remarkable of these paintings is that which represents a furious bull, upon whose back is a man half kneeling. It must be admitted that the technique of these frescoes is still very rude. The painter's palette has only five colors—black and white, blue, red, and yellow—but their effect was none the less striking when they shone with all the brilliancy of their simple coloring. . . .

"We have already pointed out the striking analogies which exist between the paintings of Tiryns and the carved ceiling of Orchomenos. There is no less resemblance between these frescoes and those which decorate the palace of Mykenæ,¹ where we

¹ See *Mykenische Studien*, I, by Chr. Belger, in *Jahrbuch des Kaiserlich Deutschen Archäologischen Instituts*, Band X, 1905.

again find the long parallel band of different colors, and the timid attempts in which the artist endeavors to represent the shapes of men and animals. The pottery found at Tiryns is on the whole in the same style as the vases at Mykenæ; the frieze of



BULL FRESCO, TIRYNS.—FRAGMENT OF A WALL PAINTING

the palace is exactly similar in design and the patterns in use both there and at Menidi—and lastly oriental influence has left its traces on both."¹

"The blue glass-paste with which the alabaster frieze of the megaron is inlaid, is an oriental

¹ Account of the Discoveries of the King's Palace at Tiryns in 1884-1885 by Dr. Schliemann.

For further account of Homeric houses see article On the Plan of the Homeric House with Special Reference to Mykenæan Analogies, by J. L. Myers, in The Journal of Hellenic Studies, Vol. XX. 1900.

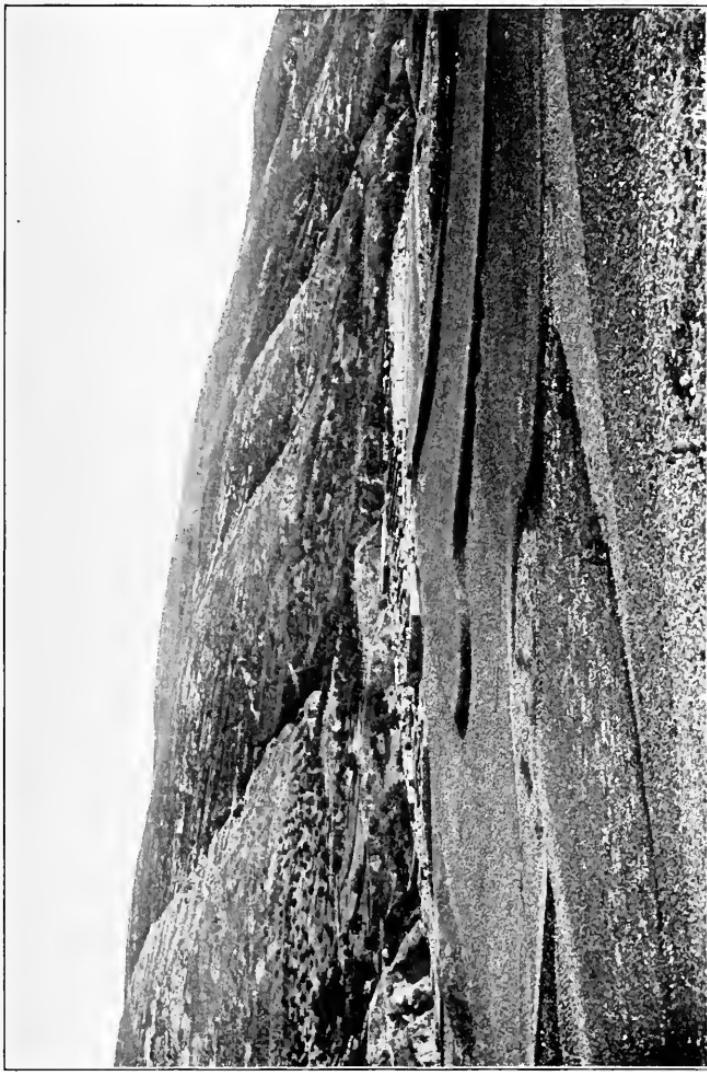
importation. This method of decoration was in use in Egypt from the most remote antiquity, but she received the raw material from Phœnicia, and it



FRAGMENT OF A WALL PAINTING, TIRYNS

was from Phœnician manufactories that those glass-pastes colored with copper salts were brought into Greece, . . . with which Homer, too, was acquainted, and which he speaks of under the name Kyanos as decorating the frieze in the palace of Alkinoös."¹

¹ Excursions in Greece, by C. Diehl.



KNOSSOS

WALL PAINTINGS AT KNOSSOS

Following is an account¹ of recent excavations conducted by Dr. Arthur J. Evans at Knossos, Crete. Here and at Phaistos important wall paint-



FRESCO: CAT STALKING A BIRD, PHAISTOS, CRETE

ings have been discovered which throw valuable light on painting of the Mykenæan period.

"The wall paintings constitute almost as precious a discovery as the tablets, for the specimens of

¹ Published in The Journal of Hellenic Studies, Vols. XX, XXI, and XXII, under the heading Archaeology in Greece.

Mykenæan fresco work obtained at Tiryns, Mykenæ, and Phylakopi, are comparatively few in number and fragmentary. The best of those from Knossos is the Cupbearer, found in the corridor near the southwest angle. It is the life-size figure of a boy. The head with its strong profile, somewhat full lips, and high skull, is intact. The flesh is painted a warm dark red, against which the bright chequered pattern of the loin cloth is sharply relieved. He wears a necklace and armlets, and a signet tied by a string about his wrist. He carries a tall, funnel-shaped vase, the blue and red coloring of which apparently betokens silver with gold mounting. Remains of a painted frieze representing men and women, walking apparently in some kind of ceremonial procession, were found upon the wall of the western piazza. In many cases only the feet are preserved, but enough survives to show that the central figure was a woman in a richly embroidered robe. On the same wall was part of a spirited galloping bull. . . .

"In many of the eastern rooms were found fragments of exquisite miniature work. These designs, which are narrow friezes painted with great delicacy upon a prevailing light blue background, represent

parties of women seated at windows and in courts and gardens before buildings, conversing with lively gestures. Sometimes they seem to be looking down from the upper rooms of a house whose façade is represented with all its details. Sometimes the heads of men are seen, but the separation of the sexes is strongly marked, and the men are always shown upon a different plane. Very remarkable is the elevation of a Mykenæan shrine,¹—like the dove shrine of the Akropolis tombs,—outside which some of the female figures are seated. . . . Another interesting feature of the new megaron itself was a small private staircase in its north wall, leading up to the thalamoi or bedroom above. Of the wall paintings that had originally adorned the megaron and its columnar fore-hall, some important remains were discovered, including quite an aquarium of fish, with parts of two dolphins. . . . Here, too, was found the upper part of a figure in a yellow jacket and a light diaphanous robe, whose flying tresses suggest violent action. It had possibly belonged to a scene from the bull ring. Another fragment found here shows a smaller female figure nearly nude, springing from above and seizing the horns of a

¹ See frontispiece.

galloping bull, like the Tiryns figure. It has, moreover, been possible to put together a large part of the painted panel found in 1901, giving a highly sensational scene from a Minōan circus show. A Mykenæan cowboy is seen turning a somersault



PALACE AT KNOSSOS

over the back of a charging bull, to whose horns, in front, clings a girl in boy's costume, while another female toreador behind, in similar *déshabille*, stands with outstretched arms as if to catch her, as she is tossed over the monster's back. The whole is a *tour de force* of the Minōan arena."

Still more detailed is the account of the same discovery,¹ in which the writer says there were unearthed "some fragments of a fresco, part of a series in a curious miniature style, found in a room to the north of the great eastern court of the palace. The associated fragments show large crowds of people of both sexes, groups of elaborately dressed Mykenæan ladies engaged in animated conversation, warriors armed with spears and javelins, part of the city walls and other buildings.... The open space in front of this small temple is crowded with men and women, the sexes being distinguished according to the Egyptian convention by their being colored respectively reddish brown and white. To facilitate this effect the artist has availed himself of a kind of pictorial shorthand, giving the outlines of the men on a red ground and of the women on a white. A seated female figure is also depicted with her back to the right outer wall of the shrine itself, a useful indication of its comparative dimensions."

In reference to the figure, previously mentioned, wearing the yellow jacket, he says: "It is not difficult to believe that figures such as this, surviving on the palace walls even in their ruined state, may

¹ By Dr. Arthur J. Evans, in *The Journal of Hellenic Studies*, Vol. XXI.

lie at the root of the Homeric passage describing the works of Daidalos at Knossos—the ‘Choros’ of Ariadne.”¹

Of the fish fresco already spoken of, the same author writes¹: “Still another decoration undoubtedly covered the rear wall of the megaron. Although its subject can be reconstructed with great difficulty by putting together innumerable fragments of painted stucco, fallen in heaps, yet without doubt it was a large marine piece containing many varieties of fish, which were colored blue, against a white ground, while at the same time the marine element was gracefully indicated by azure wreaths and coils of dotted spray. The spray and bubbles fly off at a tangent from the fins and tails and give the whole a sense of motion that could not otherwise be attained.”

EXCAVATIONS AT PHYLAKOPI IN MELOS

In 1896 Dr. Duncan Mackenzie began excavating in what later proved most fruitful soil, for his labors were rewarded by the discovery of a city of considerable size. He found the buildings within the town belonging to three distinct periods. “With

¹ In the Annual of the British School at Athens, No. VIII, 1901-1902.

the exception of the Great Wall, the most remarkable building yet found is the Mykenæan Palace. In front of it was a spacious courtyard containing a well, lined with earthenware cylinders. A portico of comfortable dimensions and facing due south, formed the entrance to the megaron, a room twenty-two by nineteen feet, paved with a sort of rough plaster and having a square hearth in the middle. To the right of the megaron was a series of small rooms, presumably for the women.

THE WALL PAINTINGS AT PHYLAKOPI: THE FRIEZE OF THE FLYING FISH

"Even before the beginning of the excavation¹ certain pieces of white and crimson plaster, picked up on the seaward face of the mound, had suggested that Phylakopi might yield remains of wall paintings comparable with those of Mykenæ and Tiryns. The hope thus aroused at our first visit in April, 1896, was more than fulfilled two years later, when the fragments of the Flying Fish frieze, among the most beautiful of Mykenæan works of

¹ Society for Promotion of Hellenic Studies. Excavations at Phylakopi in Melos; conducted by the British School at Athens; published by Macmillan and Co., London, 1904.



WALL PAINTING FROM PHYLAKOPI: FLYING FISH

art, were discovered in a small room of the second city. . . .

"The composition at this left-hand end began with a fish swooping downwards to the right: the space below and to the left of it is filled by a mass of the conventional rocks that limit the whole picture, above and below. . . . The same fish are repeated again and again, darting upwards or downwards, with wings now closed, now outspread; above and below them, a fantastic rocky wall, clothed with sponges and striped sea eggs. But it is not the mechanical repetition of a stencil pattern; the draughtsman knew how to vary his design in details without interrupting the rhythmic movement that ran from end to end of it. The general effect of the delicate coloring and lifelike drawing is singularly like that of Japanese paintings of birds and fish.

"Four colors were used: black for the border and outlines; light blue, a favorite color of the Minôan painter, for the heads, backs, and part of the wings of the fish, and for the spray or bubbles round about them; yellow for their bellies and part of their wings, for bands alternating with light blue on the sea eggs among the rocks, and for

certain masses sprinkled with black points, which can hardly be other than sponges.

"Nothing remains of a fourth color which once covered the rocks and part of the wings, except a



VIEW OF PHYLAKOPI

difference in the texture of the surface, which betrays the presence of a faded pigment; it is likely to have been red, since red is regularly used in pictures of this period. We have to imagine the outline of the rocks, now faint and uncertain, filled in with a deep tint, which would heighten the contrast between their grotesque forms and the graceful lines of the living bodies beside them. . . .

"The same color scheme, clear tints of blue, yellow and red with black outlines on a white ground, appears on many of the wall paintings at Knossos, and in particular on a small series associated with the Phylakopi group, by the introduction of human figures drawn in outline. In point of subject a parallel is furnished by the great picture previously described by Mr. Evans, which, though on a larger scale and portraying not flying fish but dolphins and a variety of other kinds, is similar in style and technique, and makes the same use of 'azure wreath and coils of dotted spray' to indicate the sea.

"So strong is the resemblance that we may safely claim the Flying Fish as a product of Cretan art. I have already referred to the fact that the edges of the plaster on which it is painted have a smooth flat surface, as though the picture had been inclosed in a wooden frame, not painted on an existing wall. The same holds good of the other marine piece found with it. It is not impossible that framed plaster panels, ready painted, were exported from Knossos to neighboring towns." . . .

In the same room were found fragments of other paintings on a larger scale,—a sea piece, badly marred, the seated figure of a "man holding up a

piece of drapery, blue with black lines. . . . He wears a bracelet on each wrist and a belt at his waist, all painted yellow and probably meant for gold. Below the metal belt is a twisted sash of light blue, and below that a variegated waist cloth,



FISHERMAN ON VASE,
PHAISTOS, CRETE



FIGURE FROM PHYLAKOPI

blue, red, and yellow, embroidered with a design — two birds placed back to back with wings outspread.

Red is used for the little triangles along the feathers, as well as for the spiral lines in the bracelets, and for the finger nails, which were perhaps stained in oriental fashion.

"Of still another figure, apparently male, we have the neck adorned with a necklace tied in a bow

behind, the shoulders, and the upper arms; he was stooping forward with arms close together, as if holding out some offering." . . . In another room was found a "quantity of dark crimson stucco decorated with white lilies. They are of two sizes, but otherwise alike, formed in conventional fashion with two white sepals and three yellow stamens." Still another fragment shows "part of a bird painted in bright colors—the head red, the back ruddy brown, the wings white—on plaster that is remarkably thin and smooth."¹

PAINTINGS ON TERRA COTTA METOPES, THERMON,
ÆTOLIA

Thermon, once the center of the Ætolian League, and probably an assemblage of temples and public buildings rather than a town, was destroyed in 218 B.C. Recent excavations have disclosed the Temple of Apollo, and here in the sanctuary of the temple were found several unique examples of painted terra cotta metopes. As the age of the temple can scarcely be later than the middle of the sixth century before Christ, the metopes, if

¹R. C. Bosanquet, in Excavations at Phylakopi in Melos, conducted by the British School at Athens.

not still older, in all probability are contemporary with the earlier part of the sixth century.

These metopes are made of terra cotta whose surface was evidently but slightly prepared for the painter's brush; only a thin wash was used, doubtless of fine clay, similar in quality and color to that found in Corinthian¹ ware. The painter employed only

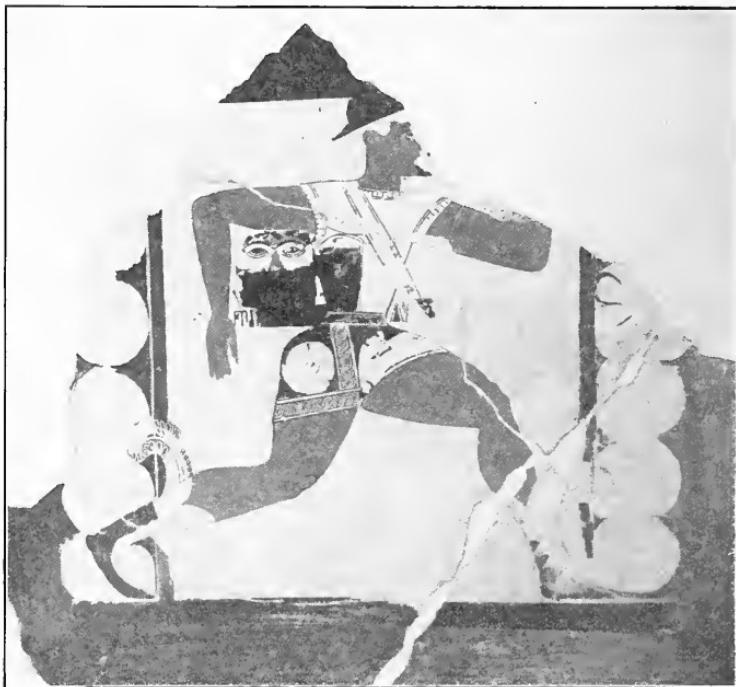


PAINTED TERRA COTTA METOPE, THERMON :
THE HUNTER CARRYING THE SPOILS OF
THE CHASE

three colors,—black, white, and red, the red being of three values: terra cotta or light orange, an

¹ See Corinthian Tablets in *Antike Denkmäler*, Band I, Erstes Heft, Tafeln 7, 8; and Band II, Zweites Heft, Tafeln 23, 24; Drittes Heft, Tafeln 29, 30; Viertes Heft, Tafeln 39, 40.

orange red, neutral, of middle value, and a violet red, in value high dark; the whole was then probably subjected to a firing-in process.



PAINTED TERRA COTTA METOPE, THERMON: PERSEUS WITH THE GORGON'S HEAD

The subjects of these metope decorations are full of interest, particularly the two here reproduced, both of which express lively action. The hunter walks forward carrying in his right hand a bow, while with his left he upholds a pole which rests

upon his shoulder and from which hang the spoils of the chase,—in front a deer, behind a wild boar. His little round eye in its unforeshortened socket is keen with a bright expression of life.

Perseus outrivals the hunter in lively movement, for he is flying, although his winged sandals touch the corners of the metope which restrain him in obedience to the artist's will. Under his arm is the Gorgon's head, its cold, unflinching eyes facing the spectator as if in the final effort to compel to a stony death the accidental observer.

As examples of archaic painting on terra cotta these metopes are of exceptional interest.¹

MURAL PAINTING IN ITALY

Since so few remains of mural painting have yet been discovered on Greek soil to tell us directly of Greek work, it is to Greco-Roman paintings in Italy that we must turn to discover, with comparative certainty, technical processes, the secrets of color applied to various surfaces, the laws of composition, and the principles of style, all from paintings which are still visible, some of which date as

¹ See article by Georgios Soteriades in ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ, published in Athens, 1903.

early as five hundred years before Christ. The most important of these wall paintings are to be found in central and lower Italy. To see them one must go to Etruria and explore the quaint old towns of Veii, Cære, Corneto, Chiusi, and Orvieto, or he must haunt Rome and its environs, or proceed still farther south to Pæstum, Pompeii, Herculaneum; and he must spend many hours in the museums of Rome and in the National Museum at Naples.

ETRUSCAN WALL PAINTINGS

The oldest frescoes are in the tombs of Veii, Etruria, and date not later than five hundred years before Christ and possibly earlier. They are archaic both in drawing and design, with few colors,—brown, yellow, and red,—and are the work of Etruscan hands. On terra cotta plaques found in a tomb at Cære the style is quite similar to Greek painting preceding Kimon—probably earlier than 500 b.c. The subjects relate to burial rites, worship of the dead, sacrifices, or processions of mourners, done in very crude, archaic manner,—the figures and faces in profile, the eyes drawn as if seen in front, long and narrow,—the whole forming a balanced composition in flat tones without any attempt at relief.

At Chiusi the Greek spirit is less evident than at Corneto. About three miles from Corneto is Tarquinia, which was once the capital of ancient Etruria,—an important city, furnishing Rome with a powerful race of kings, from whom came laws and political



FRESCO IN ETRUSCAN TOMB, SHOWING POSITION ON WALLS,
TARQUINIA

ideas, many rites of religion, ceremonial customs, and arts of civilization. The necropolis of Tarquinia extends over an area of sixteen square miles or more, and includes many thousand tombs, of which only a few have been excavated. Of these some have

been refilled when not revealing archæological matter worthy of being retained, but others have yielded valuable findings,—vases, ornaments of gold and bronze, and fresco decorations of a very high order. Such tombs belonged, no doubt, to people of high rank, and these mural paintings tell us almost all that we know about this Etruscan people,¹—of the same original stock as the Greeks,—their customs, character, costume, rites, religion, and life.

The Grotta del Barone, a tomb discovered in 1827, is about sixteen feet square, decorated with a “broad tricolored ribbon of yellow, blue, and red”; below is a band of horsemen in various attitudes, mounting, riding, and leading their horses. “The Etruscans used colors conventionally, representing things in certain relations rather than according to nature,—as, for instance, in the picture of a race, blue might be the color used to mark the winning horse.”

The Grotta delle Bighe, discovered in 1827, consists of a square chamber with a vaulted roof, having a painted beam across it, and diced in red, white, blue, and black, and ornamented with a wreath of Bacchic ivy.

¹ See *Cities and Cemeteries of Etruria*, by George Dennis, London, 1878. For color reproductions from Tarquinian tombs, see *Antike Denkmäler*, Band II, Viertes Heft, Tafeln 42, 43.

There are two compartments, an upper and a lower, in which are represented different scenes. In the lower part are dancing figures, clothed in short garments, leaving the limbs free. Others are dressed in long flowing drapery of some light diaphanous mate-



ETRUSCAN FRESCO: HORSEMEN

rial bordered with stars. They have ornamented sandals on their feet and chaplets falling over the hair. The men clap their hands, beating time to emphasize the rhythm of movement. Between the figures stands a tree of olive or myrtle, sacred to the dead.

In the upper composition there are evident preparations for a chariot race. Some are already starting, in others the charioteer is in various stages of preparation. Beyond is the stage for the spectators, some of whom are clad in tunic and cloak, others in a long mantle.

Another wall represents a funeral banquet with couches upon which rest a man and a woman lean-



BIGA FROM CHARIOT RACE

ing on cushions and dressed in garments with elaborate ornamentation, which indicate persons of rank. All are crowned with wreaths. Some are about to

drink from goblets, others commence the feast with eggs according to the Etruscan custom. A flute player and two attendants are near, and, to add a touch of realism to the scene, five ducks are waiting below the table for the crumbs. Still another wall shows a picture of active life in a representation of gymnastic sports, boxing, quoit throwing, hurling the lance. These figures are full of movement, in

various attitudes, and show a surprising knowledge of form. In the painting of these wall surfaces the artists worked upon a ground of prepared plaster, or some such material, which was spread over the soft rock. On this they scraped the outline. Where the color has almost or nearly faded from the wall the outline is still visible, showing the hand-stroke of the ancient draughtsman as he sketched in his idea.

The various tombs of Tarquinia show a great difference in their style and workmanship, marking an advance from crudity to freedom, in which Greek influence is most apparent. The use of color becomes freer: the lips are sometimes red and a tint is added to the cheek. Occasionally a single figure stands out as an exquisite bit of life in which grace of line and delicacy of touch reveal the hand of a true master,



THE FAREWELL OF ADMETOS AND
ALKESTIS, ETRUSCAN VASE, VULCI

as, for instance, in the Grotta del Cittaredo, in which is a singularly beautiful figure of a flute player, whose dainty movements are shown with a skill that compares favorably with the work of a fifteenth-century painter.

In the Grotta del Tifone is an interesting funeral scene,—a procession of the dead, “conducted by



BIGA BEARING A SOUL TO ELYSIUM,
TOMBA GOLINI, ORVIETO

genii to their final abode. The band is preceded by a good genius, as may be seen from the serpents of eternity which are twined about his head. He

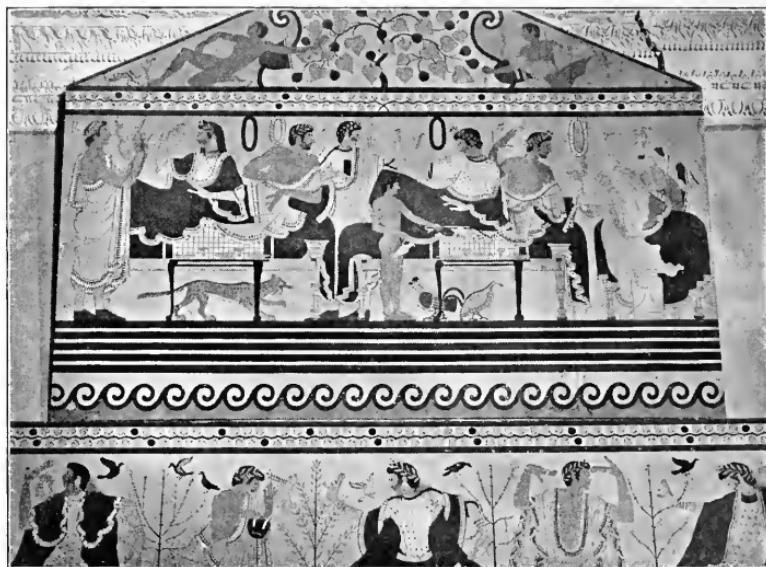
bears a lighted torch. He is followed by a number of souls and among them two distinguished for uncommon beauty. Other figures follow,—a handsome, noble youth followed by a hideous demon, a maiden of surpassing loveliness, in whose brow and eye is the most intense anguish.... An infernal genius followed her also. These figures suggested such strong personality that they must have been portraits.”

The Grotta della Querciola was excavated in 1832. "This tomb is more splendid than any yet mentioned. It is about twenty feet square. Nothing can exceed the elegance of the forms, the richness of the dress, and the beauty of the ornaments. The principal subjects are dancing scenes and a magnificent banquet group with festal tables, luxurious couches, and sumptuously attired guests. Unfortunately it is much less well preserved than any of the others, which is extremely to be regretted, as from its size, the variety of its subjects, and the beauty of its execution, it is even more valuable and curious than the rest." A copy of this tomb is in the Gregorian Museum, Rome.

The Grotta del Triclinio is decorated with feasting scenes of the most gorgeous character, showing "Etruscan magnificence in dress, furniture, and all the accessories of sumptuous living." I quote from the notes of an Englishwoman,¹ who saw the tomb not long after it was opened, while the colors were still fresh upon its walls. "The picture of the middle wall represents three couches, each containing a man and a woman. In front of two of these are tables covered with vases, and in front of a third is a

¹ See *Journey to the Sepulchres of Etruria*, by Lady Hamilton Gray.

large vessel out of which wine is poured into smaller vessels to be handed around to the guests by a young slave. An attendant richly dressed is playing on the double flute, while the guests are turning towards each other in various attitudes and with



FEASTING SCENE, GROTTA DEL TRICLINIO, TARQUINIA

lively gestures, and seem much more occupied with the pleasures of society than with those of the table. The parti-colored coverings of the tables and couches are very beautiful, as well as the splendid festal dresses of the guests with their crowns of ivy and olive, their rich necklaces and bracelets.

Ointments and perfumes also, so essential to the luxurious habits of the ancients, are not wanting to this banquet.

"The feast is already begun, for one of the women is in the act of breaking an egg and one of the men is receiving a cup of wine. The clatter of the dishes and the smell of the meats have attracted to the



DANCING FIGURES, GROTTA DEL TRICLINIO, TARQUINIA

feast a tame leopard, a partridge, and a cock, which are assiduously picking up the crumbs of good things. Above the couches hang crowns or chaplets with which the guests at the end of the entertainment used to adorn themselves. . . . The funeral banquet being concluded, the dance commences. It consists of eight persons, and the musicians are two, a player on the lyre and a player on the double flute, who dance as they play. The

chief dancer moves her hands as if she had castanets, while the last holds a wreath of ivy with which most of them are crowned.

"The dresses of the dancers are of the most splendid material, embroidered with minute stars and adorned with many colored garnitures; their necks are ornamented with costly chains, their ears with pendants, and their arms with bracelets. The youths are separated from the dancing girls by olive and myrtle trees covered with chaplets, in the branches of which are perched various birds; hares, wolves, deer, and other animals are jumping up to the stems or gamboling below in evident enjoyment of the feast. The vase placed upon the ground is filled with wine to be drunk by the dancers in honor of Bacchus. Paintings like these in all probability date not later than the fourth century before Christ.

"In this grotto when first opened stood a large handsome sarcophagus in travertine. The effigy upon the lid represented as usual a man very richly dressed, wearing all sorts of ornaments; he held a libation cup in his hand toward which a greyhound leaped."

One of the tombs opened in 1857 consists of seven different chambers decorated in a most

graphic style with subjects taken from Greek mythology. Etruscan inscriptions upon the walls

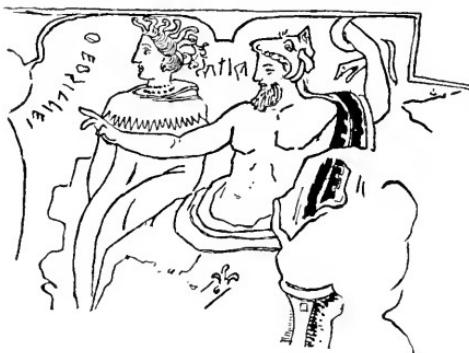


ALABASTER POLYCHROME SARCOPHAGUS, ROYAL ARCHAEOLOGICAL MUSEUM, FLORENCE

place the names of Agamemnon and Achilles beside one scene, which represents the sacrifice of Achilles for his friend Patroklos before Troy.

Opposite is a realistic representation of a human sacrifice such as was often made at a funeral ceremony by the ancient Etruscans. Both groups are almost as painfully realistic as pictures by the fourteenth-century painters, who took an apparent delight in depicting such scenes of horror.

The Tomba dell' Orco is perhaps of all the most advanced in style, showing skillful foreshortening



HADES AND PERSEPHONE IN THE UNDERWORLD, GROTTA DELL' ORCO, CORNETO

and free brush handling of a superior quality.

The banquet scene in one chamber represents a scene from the underworld, in which Hades (Pluto) and Persephone figure. Another shows Odysseus and the Cyclop Polyphemos. These are among the best examples of Etruscan wall painting and date probably as late as the time of Apelles. The freedom of execution is admirable, the style spirited, the drawing careful, the whole showing keen technical knowledge and artistic feeling of a high order.

From these mural paintings of Etruscan workmanship we have an almost continuous history of wall painting from its earlier archaic period to that really noble achievement which marked its highest point of development; this makes us the more keenly realize

the irreparable loss of that mural work in Greece which poets and historians praise with such keen enthusiasm.



ARUTH VELCHAS AND HIS WIFE IN ELYSIUM, GROTTA DELL' ORCO, CORNETO

ROMAN WALL PAINTINGS

In Rome and its immediate environs the number of wall paintings excavated since the beginning of the sixteenth century is very large. These paintings have been found in tombs, villas, palaces, and baths, and were it not for the fact that very many of them have perished upon exposure to air and light, we should have all that could be desired in the way of material of most varied type and character with

which to illustrate mural painting during the later period of antiquity.

We may be sure of this, however,—that as mural painting was considered an important addition to every architectural scheme, the number of such decorations was very large; that the range of subject was unlimited; that Greek ideas and invention formed the basis of all such work; that some of the decorations, possibly many of them, were done by Greek artisans or decorators; that even if they were done by Roman workmen, many are undoubtedly copies of well-known Greek paintings; and that none of them show Greek mural painting in its purity. Roman wall paintings, unlike those found in Etruria, belong to one period,—the last days of the Republic and the early Empire. Their subjects are varied, sometimes full of charm, with a vivacity and delicacy of touch that are often surprising.

Vitruvius, who lived in the time of Augustus, wrote a short sketch of mural decoration from the time of Alexander down to his own day. He contrasts the better ancient style with that of later decorators much to the disadvantage of the latter. These changes can be easily followed by studying extant examples, in which one notes the more

sober, serious, largely conceived pictorial work, in contrast to a fantastic spirit that at first charms the eye but later wearies one with its involved, grotesque, over-elaborated devices.

This fanciful style in its best period formed the scheme of decoration on the walls of the Golden House of Nero, beneath the Baths of Titus. Raphael saw and copied these dainty forms of design and used them in his decorations for the loggie of the Vatican. The earlier or severe style is exemplified in the *Odyssey* series of which we shall speak later.

Most of these wall paintings now to be seen were excavated during the last century, a few still earlier. Some have been left upon the walls where they were found; others, with the plaster upon which they were painted, have been removed to museums. Many unfortunately have been lost either through exposure to light and air or upon removal.

Among public buildings of Rome, the baths have furnished the greatest number of mural decorations,—the Baths of Titus especially. Large and small paintings have been found there representing scenes of Greek mythology as well as the many small or important events of daily life,—scenes of the vintage, harvesting, sacrifices, and even ordinary daily

occupations. One of the largest paintings comes from the Baths of Trajan; this belongs to that earlier period of which Vitruvius approves, and by its largeness of style and vigor of treatment suggests a "late period of the Italian Renaissance, a sixteenth century fresco."

In the Lateran, Rome, are a series removed from Ostia, showing pictures of the underworld, with Orpheus, Eurydike, Hades, and Persephone grouped in symmetrical design. Still more interesting are those in the Rospigliosi Palace, which came from the Baths of Constantine. In the Villa Albani is an idyllic landscape found on the Via Appia.

But the most interesting are in the halls of the Vatican gallery. Here are heroes, gods, and goddesses famed in mythology. The most important of all is the well-known Aldobrandini Marriage, discovered in 1600, and so called from the name of its first owner, Cardinal Aldobrandini. This is called "one of the finest pictures of antiquity." It is tastefully composed, with much beauty of line and color. It is a long, panel-shaped picture containing ten figures. These are separated into three groups, of which the bride, the bride's attendant, and the bridegroom form the center of interest. These

figures are seated or recline against a couch covered with drapery. On either side are groups of figures standing, one preparing the bath, the other performing some sacrificial rite to the sound of music. The stately woman holding the lyre is full of grace; her attitude, half turned from the spectator, with arm upraised, is the embodiment of rhythmic poise. She is balanced at the opposite end by a dignified veiled figure with arm extended to the basin of water. A notable fact in this composition relates to the size of the figures and their grouping. The bride



THE ALDOBRANDINI MARRIAGE

and her attendant suggest by their attitudes two of the figures from the east pediment of the Parthenon, and they possess the same characteristic that we find in them and in the seated figures in the Parthenon frieze,—that of sitting high and thus bringing the level of the heads but a short distance below that of the standing figures. By this means the line of horizontal composition is agreeably broken without presenting too great irregularity for the Greek idea of harmony. The picture is a dignified composition, and although the execution is technically inferior, its design has qualities that suggest the hand of a master, and quite probably it is the copy of some famous Greek work.¹

In the Vatican Library are the well-known Odyssey landscapes already referred to, which were discovered in 1848–1850, on the Esquiline, Rome. These are six pictures in fair state of preservation, and parts of two others which unfortunately are badly marred. They represent the wanderings of Odysseus.² Greek inscriptions explain the various figures.

These paintings once formed a scheme of decoration around the lower parts of a room, the various

¹ See Böttiger, *Die Aldobrandinische Hochzeit*, Dresden, 1810.

² Odyssey, X, 80, to XI, 600.



ODYSSEY LANDSCAPE SCENES

scenes separated by bright red pilasters, which in contrast to the predominating colors of the landscape — blues, greens, and yellow-browns — make a well-balanced scheme of color decoration. The landscapes are not, however, separate compositions. The main lines form a connecting sequence from panel to panel, thus giving a pleasing feeling of unity to the whole.

As examples of landscape they have a peculiar interest for us, for, although severely conventional in treatment and broadly decorative in style, they yet suggest a variety of effects in nature — yellow rocky crags, the blue sea, dark somber mountains, the court of Kirke's palace, the gloomy entrance to the underworld — which stand alone as unique representations of landscape. They give us an excellent idea of the style of that early period which probably was more nearly akin to the true Greek spirit of the time of Polygnotos¹ than anything extant. It is of this style of work that Vitruvius wrote so approvingly.

In addition to the collections which museums offer, there are many mural paintings in Rome still in position on the walls of tombs, villas, and

¹ For illustration see page 115.

subterranean chambers. On Via Latina is a tomb with landscape panels, small but delicately beautiful, dating back to the Antonines.

To a little later period, probably, belong the small decorations found in the columbarium of Villa Pamphili, discovered in 1838, whose subjects include mythology, ceremonies, daily occupations, and landscape, sketched in with great freedom upon a white ground as if the craftsman were quite sure of his facile, ready technique.

A short distance beyond Porta del Popolo, Rome, are the ruins of the Villa of Livia, where was found the statue of Augustus, now in the Vatican, — a statue which, by the way, is the best one extant of the emperor and bears distinct traces of color upon it.

This villa, excavated in 1863, reveals a most delightful scheme of mural painting, perhaps the best example of its kind to be found anywhere. The scene represents a luxuriant garden, in the midst of which the spectator stands surrounded by a wealth of bloom. Grass and tiny herbs spring from the ground in varying notes of neutral gray-greens; brightly tinted flowers bloom in summer luxuriance; pines, oaks, and groves of palms and



MURAL PAINTING, VILLA OF LIVIA, ROME

fruit trees mark with their slender trunks agreeable divisions of space, broken by blossoming thickets, clambering roses, and gayly hued birds which fly



MURAL PAINTING, VILLA OF LIVIA, ROME

hither and thither in every direction, filling the air with life and movement and adding bright spots of color to the more somber notes of the background.

The handiwork of this charming scheme of decoration is careful, realistic, and at the same time decorative. Some writers think that this may possibly be the work of the painter Ludius, whom

Pliny speaks of as the originator of this style of mural decoration. At the time that he lived this charming villa was the property of the imperial family. Although this is merely conjecture, it is peculiarly agreeable conjecture, as it thus gives to a name handed down to us by ancient writers a visible proof of a decorator's excellent achievement.

In Rome itself the House of Livia is of special significance. Situated on the Palatine Hill, which was the center of the imperial city as it had been formerly the ancient city of kings and pre-Roman heroes, and was later the home of Catiline and Cicero during the republican period, this house, the only one of its kind in the midst of the palaces of the emperors, was the dwelling of Livia,—mother of Tiberius Claudius Nero,—to which she retired during her later life. The mural paintings which can still be seen here are as fine as any now extant in Rome.

In the largest room are two mythological subjects, of which one is "Io, jealously guarded by the hundred-eyed Argos, is set free by Hermes," a picture once painted by Nikias, a Greek painter in the time of Alexander,¹ of whose work possibly this may

¹ For illustration see page 128.

be a copy. The other is in its treatment as well as in its subject also Greek,—the story of Polyphemos and the beautiful sea nymph Galateia. It is most effective in style. Against the classical landscape of sea and



IO SET FREE BY HERMES, HOUSE OF LIVIA, ROME

rocky cliff stand out the giant, breast high in water, and Galateia riding tauntingly away on her sea horse.

Another room is decorated with festive garlands of flowers and fruit, from which hang masks and other articles of revelry. On the left is still another

room, divided into brown panels edged with red and green. Light arabesques fill the spaces between floating winged figures on a white ground. The triclinium, or dining room, is an oblong, rectangular room, whose walls are painted bright red. There are two large central panels representing landscapes, and vases with fruits fill the wall above. Other scenes show a Roman street with its tall houses and varied population in many attitudes on balcony and roof top. In still another room is a landscape frieze and a lively, realistic street scene from some ancient town,— just such a picture as one might expect to see in a modern exhibition.

Recent excavations on the Palatine in the gardens of the Farnesina Palace have brought to light other decorations,— landscapes with figures, gods and heroes, charming young girls playing on the lyre or taking part in festival scenes.

These Roman wall paintings do not reach a very high plane either of subject or of execution. They are simple in design and often painted with a slight and sketchy touch, which indicate that they are the work of clever decorators,— skillful craftsmen rather than masters of art. But they are often dainty and full of a subtle charm, and admirably adapted to the

wall spaces upon which they are placed, proving that the decorative scheme was the first thought of the painter. In composition they are well balanced, the figures, carefully distributed in the given spaces, showing variety of pose and movement and often most harmonious color schemes. We are fortunate in having several particularly fine examples, like those of the *Odyssey* series, the Aldobrandini Marriage and the decorations on the walls of both the Villa and House of Livia furnishing an all-important link between the past and the present.

WALL PAINTINGS IN SOUTHERN ITALY

Lower Italy is especially fruitful in mural paintings, many without doubt having been painted by Greek decorators, for here were preserved in almost native completeness the Greek language, customs, art, religion, and life. Painting, however, has suffered more than sculpture or architecture from time's decay, from volcano, fire, and earthquake, and only scanty remains, in comparison to the original quantity, as yet have been discovered.

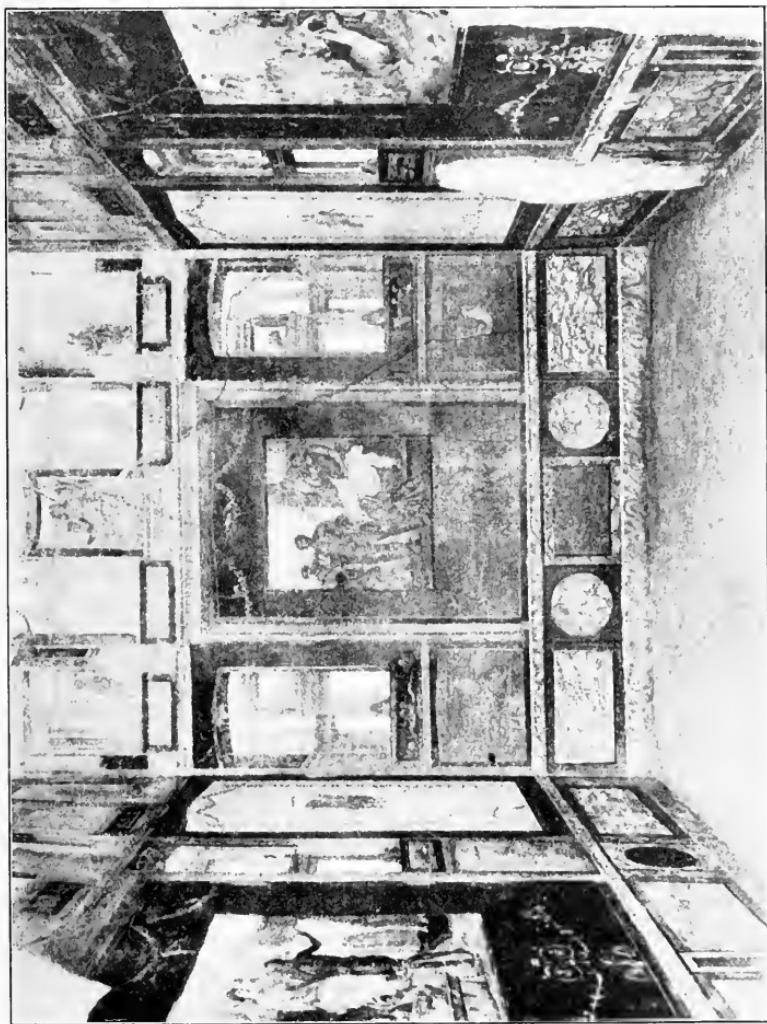
Pæstum yields scarcely anything in the way of painting,—its glorious temples atone for all losses,—but the Campanian cities of Herculaneum

and Pompeii fortunately supply us with valuable frescoes. Many of these have been taken to the National Museum of Naples, which is the richest storehouse in the world for those who are interested in the study of mural paintings.

The wall surface of a Pompeian house was divided into panels upon which was painted a ground surface color. Red was most frequently used, but sometimes black, yellow, even blue and green, and, more rarely, a tone just off the white, filled the space. The center of each panel was the point of interest for the painter's play of fancy. Frequently only a single figure was used,—perhaps a young girl in airy, flowing draperies of gauzy material, who played upon a musical instrument; or again, a group representing some mythological subject, like the panels of Medea meditating the murder of her children, or Herakles in some one of his feats of strength,—all of which one can see in the Naples Museum.

The legend of Theseus, the various adventures of Odysseus, Iphigeneia borne off to sacrifice, were favorite subjects which furnished the painter with dramatic themes. These and many others in excellent state of preservation have been removed from the walls of Pompeian houses to the museum in

ROOM SHOWING DIVISION OF WALL SPACES, POMPEII



Naples. They were painted upon the wet plaster, and thus when dry became an integral part of the surface. This accounts for their extraordinary preservation. Time and burial seem to have affected



THESEUS AND THE MINOTAUR

them but little, although they fade somewhat upon exposure to light and air.

A rare and beautiful example of painting on marble can be seen in one of the corridors of the

museum, representing the daughters of Niobe playing the game of knucklebones. This series of five pictures was painted by Alexander of Athens and is one of the very few signed paintings of antiquity. Pliny says that the art of painting in outline was a lost art when he lived.

Of special interest are those scenes which tell of the private life of the people, showing us how the Romans lived, their customs, amusements, and sports. Some of these paintings are no doubt portraits

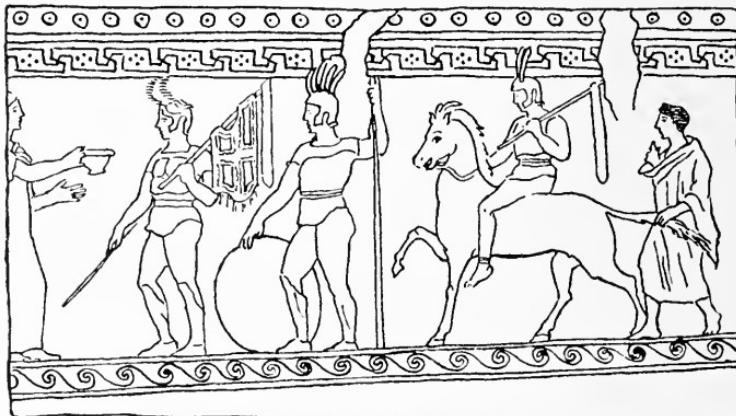


DAUGHTERS OF NIOBE PLAYING
KNUCKLEBONES, NAPLES MUSEUM

Painting on Marble

and all give characteristic types of countenance and style of dress of the time when the city met its final doom. Such, for instance, is the Roman feast, one of the later acquisitions from Pompeii, in which a graceful young girl dances before the guests, the master of the feast marking time by the clapping of his hands.

In the Naples Museum are also preserved a series of pictures from Pæstum. These record simple subjects in bright colors painted on a white ground,—warriors returning home, greeted by women who minister to their comfort. Above the frieze are borders of Greek frets, rosettes, and wave-pattern designs. "That this is Greek art, although it cannot



WALL PAINTING, PÆSTUM: WARRIORS RETURNING HOME

be proved, seems probable. Pæstum lost its independence as an Hellenic community when the Lucanians conquered it in the fourth century before Christ. The costumes, therefore, are Lucanian and not Greek; the profiles are not pure, or at least not ideal Greek, but show something of national individuality. Yet the style of these paintings, which

stands on the threshold of complete freedom, may on the whole be pronounced more strictly Greek than that of any other existing wall paintings." They recall somewhat the Etruscan frieze from Grotta del Barone in Tarquinia.

Of the Campanian cities of Stabiæ, Herculaneum, and Pompeii, the latter place alone yields a wealth of mural paintings. Twenty-five years ago Dr. Helbig, a German archæologist, estimated the number of frescoes then excavated at two thousand. Since that time some of the finest have been discovered, making the total a much larger number.

POMPEII

Pompeii was conquered by the Romans in 290 B.C., and although the scene of many wars, it remained a Roman city until the time of its destruction, A.D. 79. In A.D. 63 the city was partially destroyed by an earthquake, so that much of it had to be rebuilt, and therefore we can with certainty date many of its wall paintings as belonging to that intermediate period.

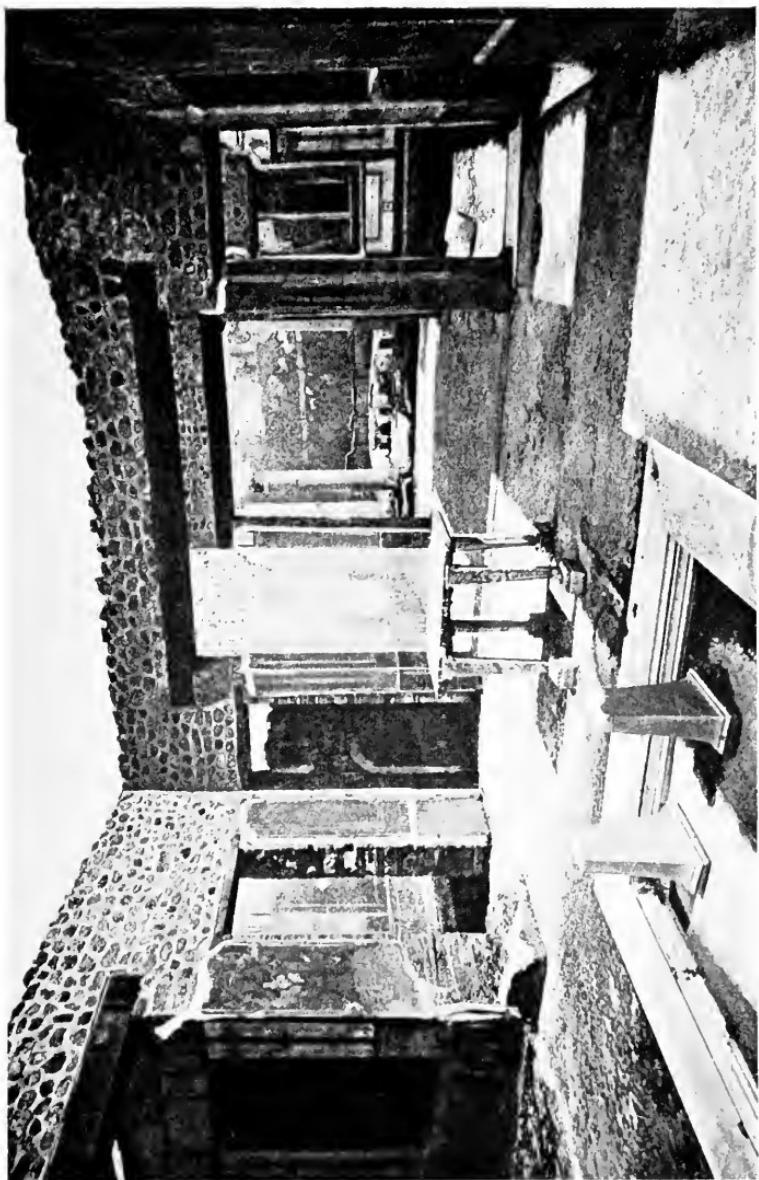
At the eruption of Mount Vesuvius the volcano threw out a stream of liquid mud, which ran down its slopes and covered Herculaneum with a warm soft paste which later hardened to the consistency of

stone. On account of the difficulty and expense, little has been done during the last century in the way of excavation.

Pompeii, on the other hand, was overwhelmed with a shower of ashes and fine dust, which buried the city. Many of the dwellings received but slight injury, save where intense heat cracked wall surfaces or consumed indurable material. Excavations in modern times have revealed houses just as they were at the moment of disaster,—the loaves in the baker's oven, the household utensils in place. We have, therefore, a Roman city preserved to our own day precisely as it was in the days of Vespasian. To Pompeii we must go to see mural painting *in situ*.

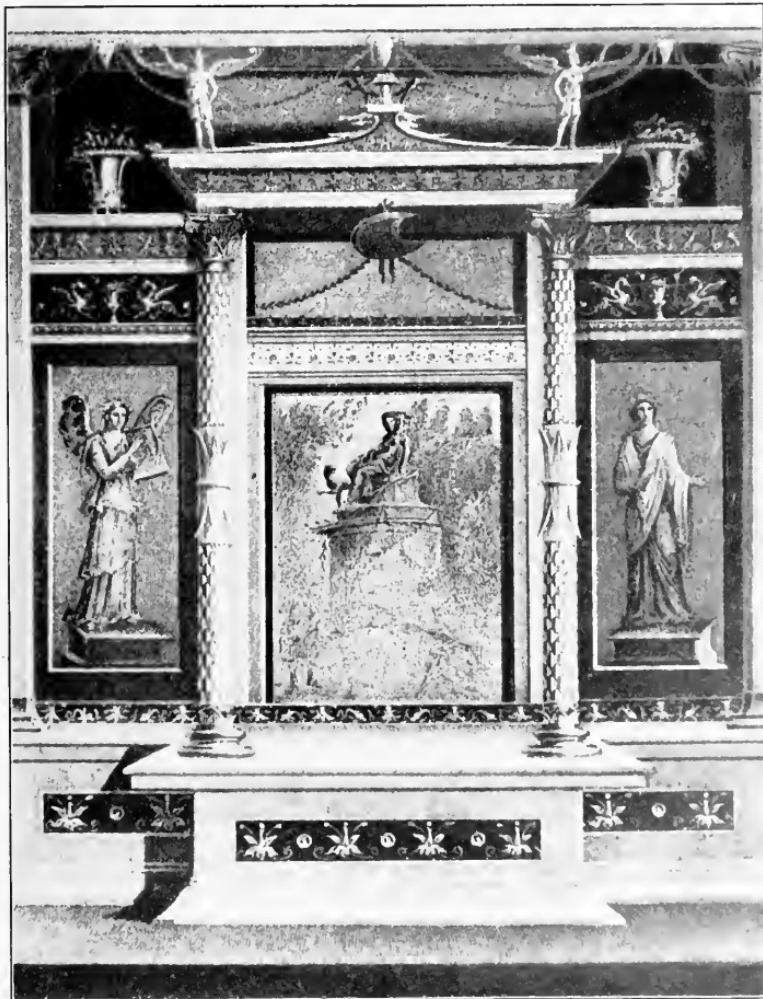
“These wall decorations in Pompeii lend it a peculiar charm. Marble is seldom met with in private dwellings, and even in public buildings it was not employed before the imperial epoch. The columns are usually constructed of tufa or bricks, covered, like the walls, with stucco, painted with bright, almost gaudy colors, chiefly red and yellow. The lower halves of the columns are generally red or yellow, the capitals tastefully painted. Ancient Pompeii must have been a singularly brightly painted town and unusually rich in pictorial decorations.”

INTERIOR OF A POMPEIAN HOUSE



According to Mau, there are four distinct styles to be found in Pompeian wall painting. The first he calls the pre-Roman period, in which the style is an imitation of marble, paneled in plastic stucco, without pictures. The second, the period of the Republic, is still an imitation of marble incrustation, in this case painted, as are also the architectural members, as they might reasonably appear, showing effects of light and shade as if there were projections or depressions from the ordinary plane. The third he designates as the period of the Early Empire, to about fifty years after Christ. This is an ornamental style, employing chaste and pure forms, and noted for its finely related colors. The fourth belongs to the last period of Pompeii and is found abundantly represented. Its characteristics are elaborately fanciful architectural representation, with delicate, playful richness of ornamentation frequently carried to excess.

It is to be regretted that so little is known of the earlier primitive expressions of mural painting, for, according to existing remains, we can go back only to the second century before Christ. Without doubt the impulse to mural painting came originally from contact with Greece and the Orient, and we



SECOND, OR ARCHITECTURAL, STYLE, POMPEII

perceive all through its development Greek tradition and feeling.

Of the earlier pre-Roman period an excellent example may be found in the House of Sallust, in which the dividing up of wall spaces into larger and smaller panels agreeably related produces a pleasing impression. The second, or Incrustation Style, doubtless was originally worked out in actual marble. Its origin probably goes back to some important center of wealth,—Mau suggests Alexandria,—from which it spread to other places. Thus when marble could not be procured the next natural step was to supply the need by imitation in colored fresco.

Similar remains to those found at Pompeii, and dating about the second century before Christ, have been found at Pergamon, on the island of Delos, and more recently in Priene. They may thus represent the wall decoration of the Hellenistic age. Pompeii has few important examples of this style; the richer and more elaborate are found in Rome. Those in the House of Livia on the Palatine, already described, belong to this time.

It is during this second period that wall paintings begin to assume a place of prominence in the decorative scheme. The upper wall frequently

represents an open space,— often painted blue as if to suggest the sky,— while the middle portion with its boundaries of architectural framework forms a background and frame for the picture. Thus the main wall space was divided vertically into panels



WALL PAINTING, HOUSE OF SURGEON, POMPEII: YOUNG WOMAN PAINTING A HERM

of equal or unequal size, in which latter case the narrower panels were ornamented with painted statues of graceful figures holding musical instruments or flowers and fruit. It is interesting in this connection to note a wall painting from the House of the Surgeon. It represents a young woman in the

act of painting a herm.¹ If the herm were a colorless statue the painter would scarcely be tempted to use her color box and palette.

The *third*, or Ornate Style, is marked by distinctive characteristics. The architectural design makes no pretense of obedience to reality and launches out freely in purely decorative treatment of arrangement, at the same time profusely ornamenting every architectural member in fanciful and wayward profuseness. The neutral tones of the walls, bordered by black or white bands, give a severe but often a very pleasing effect. This is well exemplified in the beautiful House of Spurius Mesor.

In contrast to this, the *fourth*, or Intricate Style,—organically related to the second rather than the third,—is noted for its involved use of ornament and its more brilliant coloring. The ground is frequently left white or light in tone, against which elaborate and complicated structures rise, dividing

¹ This reminds one of a statement made in Von Mach's Greek Sculpture: its Spirit and Principles, recently published by Ginn & Company, that Mr. Edward Robinson tells the author that, "on a recent visit to Pompeii, he studied the wall paintings with the view of ascertaining whether *statues* when painted on walls ever were painted white in imitation of the natural color of the marble. He did not find one colorless picture of a statue, but numberless instances of paintings of colored statues. This observation, of course, goes far to disprove any possible objections to the theory of color on statues in Roman times."

the spaces into wide panels or narrow bands, which are elaborately decorated with borders of vines, birds, and dainty festoons.

Not infrequently the result is a curious medley of varied effects, breaking up the wall spaces into dark



THIRD, OR ORNATE STYLE, POMPEII

and light spots, which are filled with figures flying, dancing, running, or poised in a lively, irresponsible fashion. The effect is sometimes pleasing, but the lack of unity and the complication of motives and forms often distract and weary the eye. Here and there are dainty little bits of landscape and

figure composition in the smaller panels that well reward study. The quantity of this style of work is surprising, considering the fact that most of it was done between the earthquake of A.D. 63 and the disastrous eruption of A.D. 79.



ÆNEAS WOUNDED, NATIONAL MUSEUM,
NAPLES

Since now we are concerned primarily with mural decoration in its relation to Greek precedent, it is to the houses of the Tragic Poet and the Vettii that we must go to see the finest examples of the painter's skill in this direction.

The House

of the Tragic Poet has a peculiar interest to us, since Bulwer Lytton chooses it for the home of Glaucus in the *Last Days of Pompeii*. It belongs to the

period immediately preceding the destruction of the city, and though not large is unusually attractive.

Mosaic forms an important feature of decoration and is well preserved in the various floors. Directly behind the outer door is the sturdy figure of a dog¹; other floors are worked out in simple but effective patterns of black and white.

The paintings in this house are peculiarly fine. In the large dining room are decorations on the side walls, the large panels representing Two Figures looking at a Nest of Cupids, Theseus about to sail away from the lovely Ariadne, and an Artemis. The smaller panels are decorated with graceful figures hovering in the air, symbolizing the seasons, or youthful warriors with helmet, shield, or spear, all rendered with charming delicacy.

But it is in the atrium, which in most Pompeian houses lacked decoration, that we find the richest wall paintings, which are especially interesting to us since they depict scenes from the Trojan War. There is much skill shown in the arrangement, by which the decorative framework serves to bring them all into harmonious unity; historic sequence is not attempted. The subjects are: The Nuptials of

¹ For illustration see page 261.

Zeus and Hera, The Judgment of Paris, The Delivery of Briseis to the Messenger of Agamemnon, The Departure of Chryseis, and probably, although it

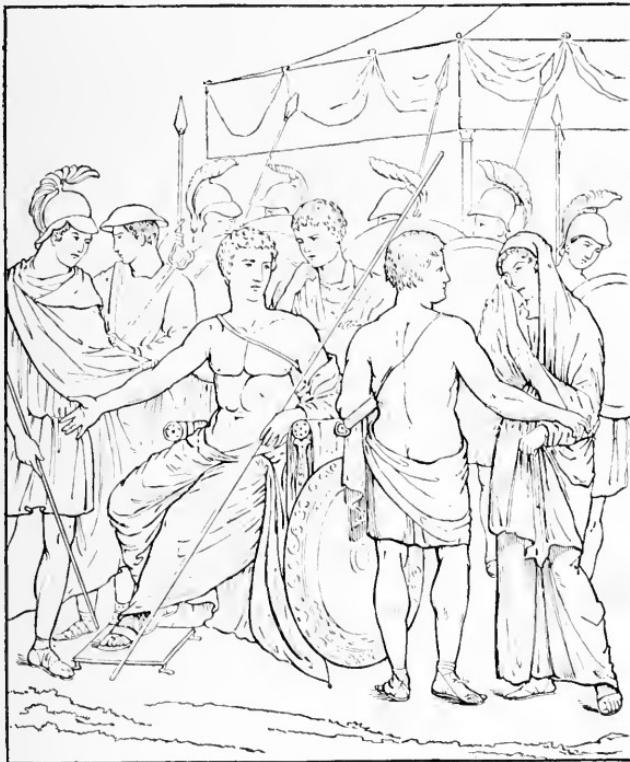


THE JUDGMENT OF PARIS

is sadly marred, Thetis bringing Arms to Achilles; another is too much injured for recognition. Of the former subjects, The Nuptials of Zeus and Hera, and The Departure of Briseis, which have been

removed to the Naples Museum, are among the best known of Pompeian frescoes.

The latter is admirably conceived. In the foreground Patroklos leads forward Briseis weeping.



ACHILLES SENDING AWAY BRISEIS

Achilles, seated, stretches forth his right hand as if addressing Patroklos. At the left stands the messenger of Agamemnon waiting to take her away.

Behind are helmeted warriors and the tent of Achilles. Without doubt this is the copy of some



PASIPHAË AND DAIDALOS, HOUSE OF THE
VETTI, POMPEII

famous original by a Greek artist, which may date back as early as the fourth century before Christ.

In this house was found also The Sacrifice of Iphigeneia.¹ Pliny writes: "Timanthes was a painter above all curious in invention, for by him is that Iphigeneia, praised by the orators, whom he depicts standing by the altar ready for death. Having represented all the onlookers, and especially her father's brother, as plunged in grief, and having thus exhausted every presentment of despair, he has veiled the face of her father, for which he had reserved no adequate expression. He is the only artist whose works always suggest more than is in the picture, and great as is his dexterity, his power of invention yet exceeds it."

Our Pompeian picture differs in detail from this description. Here Iphigeneia does not stand by the altar but is carried — very awkwardly, we must admit — by the two men; but we have the face of Kalchas filled with deep gloom and the figure of Agamemnon shrouded in his mantle, as in Pliny's description of Timanthes' picture. In the sky are the figure of Artemis, and the nymph bringing a deer, which the goddess accepts as a substitute for the maiden.

Of all discoveries the House of the Vettii, excavated in 1894–95, is perhaps the best, since the

¹ For illustration see page 121.

paintings, which are the most remarkable yet discovered, have been allowed to remain in place as they were found. It is impossible in the limits of this chapter to enumerate them all, much less describe them. The subjects of the mural panels, found remarkably well preserved in the various rooms, are chiefly mythological: Ariadne abandoned, Hero and Leander, Cupid and Pan wrestling, Achilles in Skyros, The Infant Herakles strangling the Serpents, The Death of Pentheus, Daidalos and Pasiphaë, Hephaistos binding Ixion to the Wheel in Hades, Dirke and the Bull, Iris announcing to Hera the Punishment, Dionysos finding Ariadne.

"The large room to the right of the peristyle is the finest of all in point of ornamentation. On the black band above the dado are groups of cupids: Cupids throwing stones at a target, weaving and selling garlands, manufacturing and selling oil, pouring wine, in chariot races, as goldsmiths and fullers; beneath the narrow wall panels are similar bands, on some of which appear Psyches gathering flowers. There are also three mythological scenes: Agamemnon entering the Shrine of Artemis in order to kill the Sacred Hind; Apollo after slaying the Python;

Orestes and Pylades in Tauris, in the presence of Thoas and Iphigeneia,¹ who is now priestess of Artemis. The red wall panels are occupied by hovering groups: Poseidon and Amymone, Apollo and



CUPIDS POURING WINE

Daphne, Dionysos and Ariadne, Perseus and Andromeda."

The painters of these decorations were craftsmen. Not one painter in Pompeii nor at Rome, with one exception, has signed his name to his work. They were skillful decorators, who painted according to

¹ It is interesting in this connection to note an article by Mr. Talfourd Ely in *The Journal of Hellenic Studies*, Vol. XVI, p. 145, called *Pompeian Paintings and their Relation to Hellenic Masterpieces*, with special reference to recent discoveries.

Greek precedent and tradition. They may have been Greeks in the employ of wealthy Romans, or they may have been Romans who copied famous Greek paintings. We can probably never know



CUPID RIDING ON A CRAB

these facts; we do know, however, that there is great variety in the quality of the work, and that although some of it is coarse and inferior in conception and technique, some of it is wonderfully pleasing both in color and design.

It was a decadent age and the mural painter could not touch a plane out of keeping with the standards of his time. We must remember too



DANCING FIGURE, POMPEII

that, in the glaring light of brilliant sunshine which pours down pitilessly upon the excavated unroofed house, we can get but slight idea of the dim,

subdued light in which these colors were intended originally to be seen.

The rich red or black panels threw into charming relief the floating figures in their filmy draperies, or the more dignified and stately compositions which tell of the myths of gods and goddesses and their interest in the affairs of men, or the tales of heroes, recording their adventures; but perhaps most interesting of all are the glimpses which we get of the everyday life of the people.

In regard to color, we must certainly give high praise to these skillful decorators. Their problem was not an easy one. To produce an harmonious unity out of quite diverse elements requires skill of a high order. Yet the results in the finest period are almost without exception agreeable; many are more than agreeable, even distinguished,—so distinguished in fact that modern decorators still go back to Pompeii for rich and daring color combinations. If the ground were white or black, strong colors could be used in the decoration; a colored ground required more careful use of colors, and it is quite surprising to note how effective were the tone and key in such pictures where inharmony could easily have resulted in less skilled hands. The

backgrounds were kept very simple, and each detail was carefully related to the general effect.

That landscape was never made an' end in itself and was always well subordinated to the figure or architectural composition may be easily proved. One writer says: "Even in Pompeian paintings, which represent painting in its most advanced stages in antiquity, sky and sea are represented very simply.

Rocks and rivers are depicted without any sense of their true forms. Aerial effects and such objects as distant hills, waves of the sea or clouds, are seldom attempted. In Pompeian paintings, instead



DECORATIVE FIGURE, POMPEII

of painting a spring, the artists would paint a river-god leaning on his pitcher; instead of painting a mountain, they would depict quite a wooden rock, with a goat leaping on it or a mountain deity seated on it in guise of a hunter. They naturally thought of the features of nature as appearing in human shape, rather than in their own material forms, and preferred to interpret them through human embodiments rather than directly."

Landscape, the background of the picture, was managed with conventional breadth and sometimes is suggestive of Japanese simplicity of style. The beautiful white or creamy tone of villas, country houses, and garden arbors, such as one sees now in and about Naples on the shores of that blue sea, appear in especial charm, sometimes as backgrounds of mythological scenes or again as accompaniments of festal celebrations in which many figures live and move in the same happy, gay, pleasure-loving way as in real life. It is a real glimpse into a real world, as true to-day as it was eighteen centuries ago.¹

¹ Mention should here be made of the recent purchase by the Metropolitan Museum of Fine Arts, New York, of seven frescoes from the villa of P. Fannius Sinistor at Boscoreale. They represent both the earlier and later styles of decoration, and are not inferior in beauty of coloring to any in the National Museum at Naples. American Journal of Archæology, Vol. VIII, 1904.

In regard to composition, these decorations show a careful regard to principles of balance and symmetry. With fine discrimination figures and land-



IO CONDUCTED INTO EGYPT

scapes were so disposed that they were held in equilibrium. They thus refreshed and satisfied the eye. In color the object was to produce harmonious

unity, and therefore the decorator's skill was chiefly concerned with agreeable disposition of the various masses of light and dark tones in concordant hues. This was accomplished frequently during the finest period with an amazing degree of success, and although we must frankly recognize the fact that even the best of these are in no sense great paintings, that in the main they are certainly inferior to the best Roman work, and that from them we can form but slight idea of what Greek fresco must have been in its perfection on Greek soil, yet we are compelled to admit that these remains are not only interesting but most valuable as well, forming a unique and important connection between the art of the Greek painter of old and that of modern times.

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